

THE NEW YORK DRAMATIC MIRROR

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photos by Hall, N. Y.

FANNIE WARD TIFFANY,
As Agnes in The Unwelcome Mrs. Hatch.

THE MATINEE GIRL.



A Message from Mars has made the record-breaking success that it has simply through Mr. Hawley's admirable and natural acting. As a play it is more like a Sunday school book dramatized than anything that has been offered to our onlookers, tobacco-fueled palates in an age. But the English actor does his part so very well and so unobtrusively that it gives interest to three acts of moral teachings, made tamely exciting by means of mechanical effects, and as simple a lot of incidents strung together as ever were mixed up and called a play.

This is where one good actor can do with one ordinary actor to work upon. Often one sees half a dozen fairly good actors in a play and yet will carry away no such remembrance as this Message leaves in the mind.

Hawley doesn't go in for being a beauty actor in the least. He "sacrifices" his personal charms, as they say of May Holmes, in order to bring out the points of his role—the comfort-loving, heartily selfish Parker.

He deserves something better than dramatized Sunday school literature to exploit his talents in these days of starving second-act.

Isabel Irving in this play has a chance to wear a pretty gown and be impressively charming, and so one can do these things better than she. She has been misjudged so long in parts unsuited to her that it seems pleasant to see her, even in such an extremely unbecomingly role as this one, get a chance to be at least sweet and innocent.

But Miss Irving in every part she plays suggests depths or heights that she has not come to express. I often fancy that could she be fitted with roles similar to those that Georgia Cuyven used to play at the Lyceum, she would prove quite as successful in them. Quiet emotion and the expression of sweet, pure sentiments, heart-rending sentiment, motherhood, without womanliness—these, it seems, she is most fitted to portray.

In all her roles these qualities seem to express themselves above her lines, her laughter and her tears, and there is not another woman on the stage to-day that carries the conviction of these qualities into her work so strongly.

Miss Cuyven had all this in her acting. It is not goodness, it is something far better than goodness. It does not suggest art, but it is sincere and unusual.

Somedays when they cut out plays to fit leading men and their little ways, such as they cut the darling little daisy who they wear in some parts, it seems as though Miss Irving ought to have a fallow of her own.

Then we might have a type of star that is becoming more every day, but only beautiful but convincing, and not only convincing but beautiful.

But talking of the Actor and his Shirt Waist—and I am thinking seriously of getting up a fashion article on "New Styles in Shirt Waists for Historic Drama," with photographs of ideas in robes and tails—I saw one of these waist coats that I hoped to copy more than ever I hoped for Mr. Thompson's kilt and Mr. Hawley's padded doublet.

I pointed myself towards the stage door and then the door opened and a beautiful and beautiful woman came out making a gasp and saying, "Pardon, sir, I have come to ask you a favor."

"Ah, yes! What is it—my autograph?"

"No."

"Then, perhaps, my photograph?"

"No."

"Well, what then, pray? (Business of looking at watch.) If it's an interview you really want."

"No, it isn't an interview."

"No, what then?"

"That shirt waist you wear in the third act, please."

If we could all get our lessons in life from dramas, as Horace Parker does, how much pleasure a way it would be than the methods Fate really employs with us.

But I think if our drama would be as effective as the actual lesson that Horace Parker deals up I suppose as long as life lasts we'll have to be in by the door in everything that is good and beautiful and true.

And even when we go through the disillusioning process and settle down into the calm acceptance of the real world, I sometimes think that we may and go by still believing. I think so, but I'm not sure.

A Message from Mars leaves a sensation behind as though one were a kid and being taught the old lesson about giving the others all the marbles and the cake and the bluest blue of eggs, just then about the pleasure and goodness of heart.

But A Message from Mars does lots of good and captures Christmas feeling, as all the new-boys and little tramps have found out, for they make the vicinity of the Garrick a rendezvous after the matinee.

A Message from Mars touches every one of us in a vulnerable spot and makes us ashamed of ever caring for such things as easy chairs, cushions or fur-lined coats.

If we could only drive our shells of impenetrable self-interest as Horace Parker does his fur-lined coat, and, above all, if we could hear the knocking we get from our intimate friends and our intimate enemies, it might not make us happier but it would do us good, for it would puncture our egotism, which is one of the finest forms of selfishness.

I have read a list about the fine, unselfish souls that go through life distributing their money and their automobiles in princely fashion, but I haven't met many of them except those who dwell in hot air.

In fact, I have a list of such contemptible fellows as bulldozers, belt buckles and Knox hats promoted by unselfish souls who no doubt in their good-hearted way have given them to somebody else.

But really, it is almost impossible to picture a world where egotism, which is a better sounding word than selfishness, would have no place. Can you fancy a Horace Parker without his self-love?

Who said his egotism more honest and natural than a hypocritical sham of humility? From the moment a boy begins to crawl at school, while his older male folk, must be not grow conscious that

his efforts are worthy ones—that they give pleasure to those who love him?

People strive to attain, and when a prize is won there must be a realization of what has been accomplished. Shakespeare calls this the salt of life. It makes the difference in people.

Actors are accused of conceit more than any other profession. But one gets tired of the rantings against the conceit of an actor who accomplishes anything where so many fail.

It takes a good many different traits to make up a man or a woman either. I said I had never met one of these fine, unselfish souls. I had forgotten Mr. Chuck Connors.

Mr. Connors had come in from a short tour with a theatrical company. He had no money and no overcoat and it was winter. And he had been drawing a good salary for six or eight weeks.

Some one asked him why he hadn't saved money enough to buy a coat. He explained that he had been playing one-night stands and that each night all the towns in town were around the stage door waiting for his coming and beseeching him for money, familiarly called loans.

"Hully Gee!" he said, "how could you save any money? I give you five dollars, and he says, 'Ah—ah, a war—Brodie was here last week and he gave me ten!'"

The people who do the most good are those who have learned to do it in the right way. They say now that the old ladies with lead pencils, the old gentlemen with pathetic little dogs who hold baskets, and the little match girls /sopping in the snow all have bank books in their inside pockets.

There is plenty of good done in the world every day and plenty of chance to do it, although we don't all have to run to first and second prizes as Horace Parker did when he had his change of heart.

There are people to star right who are getting into pitfalls, and souls that have grown weary through dark days and dreary nights, to whom a word of advice and encouragement acts like a cheer on a boat crew, spurring them to vigor that sends them to the winning post.

The Saint James' Gazette, in its statement explaining what it meant by its assertion that America consumed its actors, reflected its former conviction in relation to the coming of Mrs. Pat Campbell.

The Saint James' Gazette calls to witness the case of William Barrett, who came to us as the said to put on good sense—almost sane and a half per cent—and returned—how?

The Gazette—I don't really see why Saint James should be mixed up in the affair—always seems in her expressions like the venerable grandmother of journalism, and when she says anything at all we must listen as we would to the old-fashioned homilies of a foolish old woman, for something that they say they prove that life still endures the same.

Once in a while the Gazette picks out from beneath the border of her eye and breaks out into a circle of humor in the shape of a bad pun, spoken editorially. Her own yellow sounds through the entire paper over the joke.

Once upon a time the Gazette—oh, happy day when Granny lay on her back—open—open—the Matinee Girl—her venerable grandmother—worked in one of her little jokes. But when she talks of America consuming her actors—and other William Barrett as a blunder-bellied peach, then the dear old dame grows pathetic.

Mrs. Campbell, Miss Nelson, Miss Vandenberg, and our own Miss Ope, who returned to us as a revitalized and rejuvenated, and any number of others, all clever products of the English stage, cannot deny a certain amount of type in local, in value, in dress, in manner.

It is a pleasing and artistic sensation, but it is nevertheless a bit unbecoming. In Mrs. Pat Campbell, it has been said we will get the leader of the pack, paid out, and then we may be able to understand why it has proved such a popular play.

In America we have many types of good women actors; our Julia Marlowe, our Mary Mansel, our Julia Barrymore, our Annie Russell—each different, widely so, in dress, in expression, in mode of life, each with a strongly developed individuality and charm as well as distinction.

No Grizzly need not mock, except over her wayward Barrett, for we will and back each mother's daughter, as well as mother's son, body and soul and daughters that they are, in quite as good condition as when they arrive.

THE MATINEE GIRL.

AMERICAN ACADEMY MATINEE.

Students of the American Academy of the Dramatic Arts gave their fourth matinee of the season last Friday at the Empire Theatre. A triple bill was offered, the feature being Three Weeks After Marriage, a two-act comedy, by Arthur Murphy. The cast:

Mr. Charles Racket	.....	George Bell
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown
Mr. William Barrett	.....	John W. Brown

A note on the programme stated that the play, originally called What We All Must Come To, had been presented first in 1784, and had furnished inspiration for later plays, including that for the quarrel scene in The School for Scandal. The resemblance between the two scenes was quite apparent. Three Weeks After Marriage tells of the quarrel between Mr. Charles Racket and Lady Rachel, a bride couple, who at first loving, become involved in a love quarrel over some petty thing. The comedy is excellent in its way, and in dialogue, and full of action. Mr. Barrett, as Charles Racket, and Lady Rachel, as Lady Rachel, gave an admirable performance, showing excellent temper, sweetness, and love in capital variation. George Bell was superbly excellent as Mr. Charles Racket, and John W. Brown as Lady Rachel showed ability by a good old man sketch. The other players acquitted themselves competently.

The rest of the programme comprised Sybil, a one-act play by Melancthon Bangs, that was well acted by Dorothy Turner, Robert Homans, and Donald Kinchley, and A Lily Bride, a playlet by Marion Short, in which Pauline Branger, Lillian Bane, and Leonard Ide did good work.

DEATH OF KATH MCKINSTRY.

Mrs. Kath McKinstry, an actress whose brief public career ended nearly twenty years ago, died in this city last week. She had many friends among the older players and players who deeply mourn her passing. Mrs. McKinstry was one of "the five beautiful young actors" of Syracuse. Her father was a very wealthy manufacturer, and she was married, when quite young, to Mr. McKinstry, a man of wealth and standing in New York. After a brilliant social career of a few years Mrs. McKinstry decided to gratify a long cherished ambition to become a professional actress.

She made her debut in 1880 as Nora in Remembrance, at a special matinee at the Madison Square Theatre. Later she played that role with a traveling company, and one season she played Olive Thimble in The Silver King, supporting Frank C. Bangs. She toured with other organizations in various successful plays, and made her last appearance at a benefit at Palmer's Theatre in 1894. Mrs. McKinstry was a woman of unusual beauty and of many accomplishments. But she did not succeed in rising to the position on the stage that she coveted. After her retirement she lived in her town house, in Forty-eighth Street, and at her country place at Monmouth Beach.

Alexander Dimsy writes special songs, musical sketches. Write 1801, 156 Fifth Avenue.

A TALK WITH MRS. FINE.

Mrs. Fine, upon a request for an interview from THE MIRROR, talked interestingly to its representative. "My usual first-night nervousness," she said, "prevented me in the first performance of The Unwomans Mrs. Hatch from doing justice to many of Mrs. Harrison's beautiful lines. Indeed, the longer I continue in the work of acting upon the stage the more disconcerting these first-nights become."

But does not that very nervousness sometimes spur the actor on to unusual achievement?" asked the reporter.

"As a rule, I believe it does. In my own case, however, the nervous condition has the effect of humiliating the sensibility instead of releasing the emotions. A celebrated writer has said that in order to succeed the actor must be in a tremulous condition. All actors understand what this means. The emotions must respond readily. The tears or laughter must come obedient to the call."

"Then you believe that the actor must feel the emotions himself in order to succeed in convincing the audience?"

"That is the old question, 'to feel or not to feel.' I can speak with knowledge only of my own experience and limitations. I have never learned to express emotion successfully unless I feel it. When I do not feel it, I am then cold, lifeless and unconvincing. Of course an experienced actor can at all times command in his aid the time-honored tricks of the trade in the way of voice modulation and facial expression. One finds that these useful, if inadequate, substitutes for the real fire may be relied upon to prevent fiasco—but they are, after all, poor substitutes."

"The most trying of all my first-nights," continued Mrs. Fine, "was that of Becky Sharp. Upon that occasion no one could have been less like Thackeray's heroine than I. The only thing that really succeeded in that initial performance was the melodramatic scene of the midnight cup—the one fatal incident in the book and the most valuable incident of the play. The great value of Mrs. Harrison's dramatization lay in the brilliant comedy of the earlier acts and the enchanting humor of the last act. Therefore I am frequently damaged at seeing, to this day, an occasional reference to the 'great scene' of Becky Sharp—the scene referred to being the merely melodramatic situation at the end of the third act. These first-nights of mine are not of serious consequence here, where a friendly public is indulgent; but I know, not what others, they have upon my welfare in a strange way."

The reporter turned the conversation back to Mrs. Fine's present play by asking which scenes and episodes of it particularly appealed to her.

"It was the final act of The Unwomans Mrs. Hatch that first interested me in the play," answered Mrs. Fine. "I picked it up from the table and read it, unaware of its authorship. Immediately I found in it a true pathos, and better still, the idyllic which is rare in the drama of to-day. I felt at once that I was reading the work of an author possessed of poetic spirit and tender feeling."

"Such qualities expressed in a play uplift the actor and the audience alike. But they are rarely to be found in a high degree except in the works of the classic dramatists. If an actor can play Shakespeare well his way is smooth. His path is strewn with roses. In the plays of the Master-Dramatist are to be found all life, fire and beauty ready for the revelation."

"Might I ask for your opinion of our American dramatists and their work?"

"One is always ready to express an opinion if it happens to be a favorable one. In this case it is decidedly favorable. During the six years since my return to the stage we have produced seven or eight American plays. Four of these plays have been remarkably successful. Others have not been successful, albeit not one of them has failed to the extent of occasionally 'penning' him."

"You will likely, then, suggest that American drama among the plays that are to follow The Unwomans Mrs. Hatch?" asked the reporter.

"Yes," answered Mrs. Fine, "we have decided upon several new dramas for production, and with only one or two exceptions they are from the pens of American authors. We had hoped in planning the policy of the theatre, to present six or eight new plays each season, but we are obliged to admit now that such a course is impossible. We actors of the present day are unable to rehearse more than three or four plays in a season. Doubtless we have all become demoralized by long runs. We seem to have lost the ability for facile work that the players of a generation ago possessed. To them a week's rehearsal was sufficient. To us four weeks' rehearsal is barely enough."

"Augustin Daly should, I think, have an especial place of honor in the records of the American stage, since he was the last of the managers of the old school, who produced plays rapidly and of the same time principle. His comprehensive knowledge of the drama and of the stage, and his systematic methods, were no doubt the secrets of his remarkable ability in that direction. Edmund Corbett, of the Irving Place Theatre, is a similarly capable manager. With his company of German players he can, and frequently does, put on a play after only three rehearsals. And his productions are satisfactory. But with such facilities cannot he be so active in the matter of new productions at the Manhattan as we had hoped? If four or five plays are produced at the Manhattan yearly I shall feel we have done well."

"Of the wide range of parts that you have played, Mrs. Fine, what do you most enjoy?"

"That is indeed a difficult question to answer. Parts that offer opportunity for character study are ever welcome to the actor, and contrast in the selection of parts is everwise. It is interesting to play characters absolutely antithetical. Women do this far less than men. I don't know why. Consider the contrast of parts in the repertoire of Mr. Henry Irving or of Richard Mansfield. Mr. Mansfield will one night reveal himself as a deprecating, snail-paced, and the next as a charming, buoyant youth. Women are, for the most part, restricted to the playing of those parts which happen to be particularly appropriate in the matter of personality. Growth is rather difficult in such circumstances."

"A certain great actress has said that her great delight is to play a part quite unsuited to her temperament, and to overcome in so far as is possible the difficulties that such a part naturally presents. 'I am aware,' she said, 'that I can never be so successful in a role opposed to my natural bent as in one which is in harmony with it, but I also feel assured that the parts with which I am in sympathy grow all the better and stronger for the experience of conquering the difficult.'"

"Would you class Miranda, in Miranda of the Balcony, as a character study?" asked the reporter.

"Decidedly," said Mrs. Fine. "But a very delicate and subtle study. Miranda was a study in womanly reserve, of delicacy of feeling that amounted almost to shyness, of great refinement. Nothing could be more abhorrent to such a woman than a discussion of or a revelation of her sorrows. Reserve was the dominant note of her character."

"But do you not prefer more theatrically effective parts, Mrs. Fine?"

"Acting would be a very dull occupation unless one attempted various roles. I found it interesting to play the childish Snow-White in A Bit of Old Chelsea, and no less interesting the terrible La Femme de Claude of Dumas. I enjoyed the dull-witted, passionate Glis in Little Italy no less than the shy, dainty Cyrene of Sardou."

ENGAGEMENTS.

Richard Bennett, for Sweet and Twenty.
Charles L. Newton, with Walter Perkins in The Man from Mexico.
May E. Abbey, for Human Hearts.
Rachelle Beard, for True Irish Hearts.
William T. Stangen, with Papa's Baby.

PROFESSIONAL DOINGS.

George W. Lederer is to produce a new musical comedy by Smith and Herbert, at the Knickerbocker Theatre, May 7. It will be on the same lines as The Belle of New York. Irma Hanley will have a prominent part.

It is said that Virginia Glyndon, now playing in Under Southern Skies at the Lyceum, will star next season at the head of a juvenile dramatic company under the management of Philip Bonadell.

Charles H. Day, the famous old-time circus agent, was married in this city Nov. 29 to Gertrude H. Garvey, of New Haven, Conn. Mr. Day is in business in New Haven.

Edith May Hamilton, known to the stage as Edith May Harrison, was married on Dec. 7 to William Cunningham Deane-Tanner, a non-professional, of this city. Mrs. Deane-Tanner, whose last engagement was in Florida at the New York, has retired from the stage.

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John T. Tierney has been transferred by Gus Hill from McFallen's Box of Pinks to the leading role in Arc Tor a Buffalo.

Baldy Kralitz has returned to this city after putting on a new spectacle, Queen Beldia, in Paris.

A prize of \$10,000 has been offered in Rome by Signor Sanango for the best one-act opera in any language. A previous prize offered by Signor Sanango was won by Mascagni with Cavalleria Rusticana. The opera that wins the new prize will be produced in 1904 at the International Exhibition in Milan.

The H. C. Miner Lithographing Company, through its attorney, M. Straussman, has recovered judgment against Manager Frank H. Baker of the Criterion Theatre, Brooklyn, for \$750, a debt contracted for lithographs furnished to Mr. Baker for The Heart of the Blue Ridge country.

The Passenger Department of the New York Central and Hudson River Railroad is issuing the New York News, a monthly publication containing much news of interest to travelers.

A divorce was granted to Mrs. Annie Adams, widow of Maud Adams, from Amos A. Gild, at Danvers, N. Y., Dec. 17.

George W. Lederer has secured the American rights to Mlle. Georges, a recent Paris musical comedy success. He may produce it late this season.

The will of Edwin Booth was filed for record in Chicago last week to perfect the title to certain Chicago property owned by Mr. Booth and about to be disposed of by his estate.

Ed P. Galligan, at present business-manager of Papa's Baby, will produce next season a new musical comedy entitled The Finn Family.

Florence Wickliffe has resigned from Barbara Fritchie, in which she played the title-role.

C. H. Kerr, manager of Watson, Hutchings and Edwards in Papa's Baby, is preparing an extravaganza, The Beauty Doctor, for production next season.

In the cast of Frocks and Frills, to be produced at Daly's Theatre, Jan. 7 by the Daniel Frohman Stock company, will be Hilda Spong, Rose Kyring, Dorothy Dorr, Alice Fischer, Gertrude Bennett, Margaret Hillington, Robert Lorraine, Arthur Forrest, James Lee Finney, William F. Owen, and Grant Stewart.

Arrangements are being made whereby Homer Drake and Ralph K. Wilson will again assume next season the management of John E. Dvorak in productions of Shylock and Richard III.

C. Harry Robertson, late of A Modern Crusoe, who has been seriously ill with pneumonia at the New York Hospital, is much improved.

Agnes Templeton, formerly May Templeton, has resigned as leading woman of the Charles K. Champlin company.

Benwick Leach, late with M. W. Hanley and Son, having just been discharged from Roosevelt Hospital, has returned to his home in Washington, D. C., to recuperate.

It is reported that Bryan's Comedians are presenting Wife for Wife in Michigan towns under the title of A Florida Romance.

James W. Morrissey has arranged to put on an eight weeks' season of English opera at the Grand Opera House, beginning in May. The productions will be in charge of William G. Stewart and Paul Steinhardt will be musical director.

When Edie Gorman, of Are You a Mason, was called to New York recently by the sudden death of her son, her part was taken by Jennie Church, who doubled it with her own role. Miss Church was highly complimented by the management. She had but a few hours in which to prepare herself with lines and wardrobe.

A private view of the new drop curtain, "The Grand Cadon of Arles," painted by Walter Burdette, for the Grand Opera House, Chicago, was given at that theatre Dec. 12. A luncheon was also served to the guests.

Alfred Archer and Belle Tull, both of the More than Queen company, were married at Norfolk, Va., Dec. 11.

Lillian Nordica, it is said, is to make a claim against the United States Government for between three and four million dollars, that she says is due her as a direct descendant of Ichabod Norton. Norton was a wealthy shipowner in Revolutionary times, and a number of his vessels were seized by French privateers. The Government collected indemnity for the seizures, but the money was never paid to Norton or his heirs. Madame Nordica has retained ex-Speaker Thomas B. Reed as her attorney.

Matt L. Berry, manager of A Texas Steer, has been laid up at Boulder Springs, Mont., since Nov. 12 with a badly sprained ankle. He will be able to resume the management of his company before the first of the year.

Charles F. Edwards will next season offer to the public a new sensational melodrama by Howard Wall and Louis Ragon, authors of Kidnapped in New York, entitled Midnight in New York. Mr. Edwards has been for the past two seasons one of the owners and manager of the Courty, Mack and Edwards' company.

A company styling itself "Theatrical Ventures" and said to be composed of the treasures of the London theatres, was incorporated last week for the purpose of producing plays and comic operas.

The corner-stone of the new Pythian Temple, Fort Worth, Texas, contains a copy of The Mirror, placed there by Jacob Wacker, The Mirror's correspondent in that city.

Hope Booth obtained a divorce from James A. R. Earl in this city, Dec. 10.

Frances Paul has resigned the role of Lygia in Quo Vadis, to play Marguerite with Lewis Morrison.

A benefit was given by the Myrtle-Harder company at Stubb's Theatre, Knoxville, Tenn., Dec. 4, for John W. Horner, formerly with Sam T. Shaw's company, who has been ill at Knoxville with inflammatory rheumatism for six years.

Warner Crooby, musical director, has been engaged by Michael and Rowe to write new music for A Ragtime Reception. The lyrics will be by Ralph Hickell.

Kate Benetson is playing successfully Laura in Robert of Sicily, with Walker Whitehead. Through an oversight her name was omitted from the cast of the opening performance.

Max C. Arnold joined Murray and Mackey's Bon Ton Ideal at Kittanning, Pa., Dec. 10, replacing John E. Vernon, who retired to look after personal interests at Toledo.

Louise Mackintosh, character, engaged.

IN OTHER CITIES.

SAN FRANCISCO.

At the Columbia Theatre 9-10 Jefferson De Angelo appeared in a Royal Opera. It has been some time since Mr. De Angelo has been in this city, but his performance was well received. He was in the role of the Duke of Mantua and was very successful. He was in the role of the Duke of Mantua and was very successful. He was in the role of the Duke of Mantua and was very successful.

The Alameda presented Christopher, Jr., a musical comedy. It was a very successful performance. The Alameda presented Christopher, Jr., a musical comedy. It was a very successful performance. The Alameda presented Christopher, Jr., a musical comedy. It was a very successful performance.

The Central Theatre presented The Electrician. It was a very successful performance. The Central Theatre presented The Electrician. It was a very successful performance. The Central Theatre presented The Electrician. It was a very successful performance.

The Polaris Theatre presented The Electrician. It was a very successful performance. The Polaris Theatre presented The Electrician. It was a very successful performance. The Polaris Theatre presented The Electrician. It was a very successful performance.

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DETROIT.

In the Palace of the King, with Viola Allen as the heroine, a very successful performance. In the Palace of the King, with Viola Allen as the heroine, a very successful performance. In the Palace of the King, with Viola Allen as the heroine, a very successful performance.

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NEW ORLEANS.

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MILWAUKEE.

Herbert Kelley and Effie Shannon, supported by an excellent cast, presented a very successful performance. Herbert Kelley and Effie Shannon, supported by an excellent cast, presented a very successful performance. Herbert Kelley and Effie Shannon, supported by an excellent cast, presented a very successful performance.

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ST. PAUL.

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KANSAS CITY.

Hazel Kirke was presented by the Woodward Stock co. It was a very successful performance. Hazel Kirke was presented by the Woodward Stock co. It was a very successful performance. Hazel Kirke was presented by the Woodward Stock co. It was a very successful performance.

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close the doors and determined him to retire from the amusement field. Colonel McFert's popularity is unbounded, and sympathy for him is expressed by every one, including his creditors and members of the co., who will partially suffer from his misfortune. It is stated that he has surrendered his property and will make a systematic effort to pay his indebtedness in time. Colonel J. D. Hopkins, of Chicago, has loaned the company and will open it as a high-class vaudeville theatre.

The boys of the Male High School will present Phylax at the Auditorium 28. Adeline Baker, who is the daughter of an Episcopal clergyman, sang at one of the Episcopal churches here the Sunday following the close of the engagement of the Bostonians at Macaulay's.

A portrait of the members of the theatrical profession, was presented to the local lodge of Elks on the occasion of a recent social session. Mrs. E. Mason Redman, of this city, a successful writer of comic songs, is the author of a new composition, "My Chocolate Colored Boy."

CHARLES D. CLARKE.

SEATTLE.

Mrs. Sarah Cowell Lemoyne, in The First Duchess of Marlborough, was the bill at the Grand Opera House 2-4. Mrs. Lemoyne, a very successful performer, was the bill at the Grand Opera House 2-4. Mrs. Lemoyne, a very successful performer, was the bill at the Grand Opera House 2-4.

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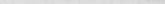
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BUFFALO.

The Buffalo Theatre presented The Electrician. It was a very successful performance. The Buffalo Theatre presented The Electrician. It was a very successful performance. The Buffalo Theatre presented The Electrician. It was a very successful performance.



THE FOREIGN STAGE.

LONDON.

Meetings of Playgoers' and Old Players' Clubs—Tree Prepares Ulysses—Pantomime Time.

(Special Correspondence of The Mirror.)

LONDON, Dec. 7.

America has again loomed large in theatrical and musical circles since I last mailed you. For example, last Sunday March King Sousa suddenly hopped up at Sandringham, whereunto King Edward had secretly summoned him in order to give Queen Alexandra a pleasant birthday surprise. Sousa and band were warmly welcomed in the royal household, and after their splendid playing they received suitable presents.

While Citizen Sousa was pouring forth music at Sandringham on Sunday, Citizen Nat Goodwin was pouring forth oratory to the Playgoers' Clubbers on the so-called "American Invasion." Of course Nathaniel took the view I have always held in these epistles, which is that there is no invasion at all. English players come to your side and yours come to ours whenever practicable, each side with intent to honestly trade and to make a hit. As a matter of fact, you have always more English players to the square inch in your nation than there are American players to the square inch here. Goodwin cited cases 'way back into the last century as to the reciprocity that has long existed as to this sort of thing, and proved his case with shrewd common sense, sandwiched, of course, with touches of true humor. Some Americans, he asserted, did not make money in England. He added that he spoke from experience. He very properly, however, paid high tribute not only to English audiences but also to English kindliness and hospitality in general. Nat tells me that he did not lose money with When We Were Twenty-one, which he withdrew from the Comedy last Saturday; he simply did not make what he wanted. Some of his receipts were big, up to £1,000 or so in fact, which is really wonderful for this out-of-the-way, hole-and-corner theatre, where certain of the best of English players have lost thousands of pounds. While the Playgoers were listening to Goodwin last Sunday night the G. P. Clubbers were debating as to "the Desirability of Franchise." Playgoers Touching Upon Religion Upon the Stage. Chairman H. W. Manningham, of the Daily Chronicle, debated on Mr. P. P. Spencer, of the Westminster Gazette; Clement Scott, Cecil Raleigh, and Mrs. Frankau all contributed good speeches and were about equally divided in opinion.

George Alexander tells me that although he will manage the management of the St. James' on Dec. 28 with a revival of the Wilderness, he will not meet his projected holiday audience of Liberty Hall there until Dec. 28. This revolve between London, for by that time all the rush of the new Christmas shows and most of the notices will have been got out of the way, as it were. Alexander further confessed to me that his very next new production at the St. James' will be, as I have more than once noticed Tim Minnion, the poem play, Paolo and Francesca, by Stephen Phillips. This will be all probability be seen at the St. James' toward the end of January. After Paolo and Francesca, Alexander will produce Justin Hunter McCarthy's If I Were King. In this G. A. will of course enact the bold burglar-bard Villain, whom Post-Whitburne described as "our ad, bad, glad, and brother."

By that time Bartholomew Tree will be on the eve of producing (if he has not already produced) the new and Phillips' Homeric play, Ulysses. Indeed, I find at the moment of writing that Tree is quickly preparing this at Mr. Majesty's, so as to be prepared for any emergency.

Next Saturday Tom R. Davis will take The Silver Slipper from the Lyric and will close the theatre for rehearsals of the new play written by Seymour Hicks and Andrew Hayswood, with music by Walter Slaughter. This play has, I may tell you, to do with quite a giddy sort of girl. A week or so ago Hicks informed me that he felt so uncertain as to a title that he was inclined to offer a substantial prize to any one who might suggest a title.

Concerning the fading and abnormally diligent Hicks it should be noted that he has received, it would seem, to say to add to his successful Dickens impersonations by assuming the character of Caleb Plummer, the old toy maker, in a new adaptation, by himself, of The Children in the Hatch. If Hicks is earnest in this matter he will indeed be greatly doing. It is not so very long since everybody's dear old friend Johnnie Toole played the poor, patient old toy maker in London at his own theatre. Poor Toole is now, alas, kept from active service by reason of his illness. Were it not so, I feel sure, from a little chat I had with him at his Brighton retreat the other day, he would yet show his best humorous and pathetic form in this delightful character. All the same, friend Toole, with characteristic conscientiousness, wishes all success to his young successor, and has already resolved to assist at Hicks' first appearance in the character of the self-centred, sick-doctored Caleb.

Several theatres are doing forthwith in order, in most cases, to prepare for certain plays, pantomimes and other things. These theatres include the Drury Lane, the Vanderville, the Lyric, and the Coliseum. The Drury Lane closes to-night; the other two next Saturday. At the Lyric the Silver Slipper has not served another Florence. It has only run six months against Florence's two years.

Barring the above-mentioned fairy plays and pantomimes, there is no new production looming ahead, except a lurid, powder-magazine-expanding new melodrama called Like Father Like Son, at the Elephant and Castle in the New East Road on Sunday. To-night Isadora is to be revived at the Gaiety, to replace the now-faded and little Christine. At the Gaiety the new play, A. Gilbert, in a speech of thanks to the company, paid a pathetic tribute to his lately deceased colleague, Mr. Arthur Sullivan and D'Oyly Carte. It was a beautiful and a manly speech, and showed that time—and, alas, some affliction—has softened the hitherto grim-mannered great librettist, who is still the greatest librettist we have.

LONDON, Dec. 14.

The nearer the Christmas holidays approach, so do the London theatrical variety shows dwindle and fade away. Barring London's big Cat-the Show at the Victoria and Albert Hall and one or two neighboring variety bills, which the Cat-the Show's truly rural visitors patronize during brief stay in this metropolis, all theatrical business is at a standstill at this week of the year. Next week, of course, business will be even worse, and happy are those who, having the theatre and music halls, have closed them for "preparations" and "rehearsals." They at all events cannot lose much more than their rent and certain salaries for their new staff. Some, however, are still foolishly holding on, although they must know that there is not the slightest chance of scooping in any place of eight or even dollars at this pre-Yuletide season.

Despite the heretofore mentioned widespread depression in things theatrical there have been found some who have even dared to woo the public with new plays. The two principal essays in this connection have been a musical play and a melodrama.

The musical play was entitled, somewhat foolishly, Hildemoss. It was librettically the work of Arthur Elliot and Edward Granville, with lyrics by the said Elliot, and music by good old Meyer Lutz, who was for twenty-five years musical director at the Gaiety, and one Carl Kleffert, who, after writing up or orchestrating of other people's music, has of late blossomed forth as a composer on his own account. And long has he been clever enough to stand "on his own," as the London slang hath it, in that noble harmonic art, which was so ardently beloved even when, as the poet says, "Music, heavenly maid, was young."

But not to digress still more digressingly, I have to say that Hildemoss was produced, after much preliminary paragraphic palaver, at the Gaiety Theatre. I am sorry to say that Hildemoss, although magnificently produced and ad-

mirably cast, proved rather trite and trivial as to its story. This treats of an imaginary island in the North Sea and of the strange habits and customs of the inhabitants thereof. The main character is a very blithering sort of king, who, losing a certain sort of ring, possessed of wonderful powers, engages a comic detective to trace the tricks of the thief. The detective's doing afford opportunity for some burlesque of William Gillette's Sherlock Holmes, but this travesty is neither so clever nor so mirth-moving as "Sherlock Jones," at Terry's. Most of the capable players engaged in the new Globe play have at present few opportunities of distinguishing themselves. Of course it may be that Hildemoss may yet be written up and worked up into a success. You never can tell in this class of work.

The only other new production of the week was, I am happy to state, a complete success. This was a melodrama entitled Like Father, Like Son, and was produced on Monday at the Elephant and Castle Theatre. This play is the work of Ernest H. Norris, actor, and Jack Eaton, hitherto unknown—at least to me. This melodrama literally teems with robberies, forgeries, betrayals, murders, dynamite explosions, and so forth. So exciting was the play that at certain points the audience vociferously broke forth into warnings for the hero, and exceedingly strongly phrased denunciations of this or that villain. Thus there should be a lot of money in the suburban and provincial theatre, not to mention certain of your own native playhouses, wherein rough and ready but honest melodrama is welcome. One of the busiest and certainly one of the bloodthirstiest of the several villains in Like Father, Like Son is a blind old scoundrel, who partakes largely the character of Long Jack Silver in Stevenson's Treasure Island and the desperado Pever in the drama entitled Admiral Guinea, which the said Stevenson, in collaboration with his former friend, but recent detractor, W. R. Henley. This blind villain was powerfully played by Frederick Powell, who, for some fourteen years, right off the reel, went about these islands playing the terrible Paris Stranger in Arthur Shirley's adaptation, The Grip of Iron.

America is to have another theatrical look in or two in London forthwith. To-morrow (Sunday) at the ladies' Christians dinner of the G. P. Club, your beautiful citizeness, Marjorie Elliot, will be the chairwoman, and her husband, Nat Goodwin, will respond for the visitors. The lovely Mrs. Brown Potter is to play the lovely Calypso in Bartholomew Tree's production of Stephen Phillips' Homeric play, Ulysses. The Gaiety Theatre, will, on Monday, be taken by George R. McCallum and Co. to the Lyric, where The Silver Slipper has just finished a six months' run, after dropping, as I said, a good many shakies. The Silver Slipper, you see, was not a Florida, although it was by the same author and composer. Soon after the new year has dawned Manager Tom R. Davis is to produce a new musical play, written by Seymour Hicks and composed by Walter Slaughter. The afore-said Century Theatre will, acting upon my often given advice, hereafter resume its old name of the Adelphi, which it ought never to have dropped. Most of those concerned with this new theatre, whether in front or on the stage, have confessed to me that even the London cabman is generally muddled about finding out the Century until he has been told that it had been the Adelphi. The Adelphi will also presently revert to its proper form of attraction—namely, strong drama. You will be glad to learn that the first drama to be produced there under these revived conditions will be your very popular play, Arizona.

Mrs. Pat Campbell is on the eve of embarking for your hospitable shores. She has in her cargo several important plays, new and old, among the former is one called Aunt Jennie, by E. F. Benson, author of the novel "Dodo." Among her baggage Mrs. Pat has also some comedies, which women readers will be glad to learn are the most wonderful confessions ever seen on any stage, or off of it.

I am glad to report that Henry R. Dixey, whose clever and varied performance in The Whirl of the Town failed to give that play a run in London, has been scoring heavily with his Londoners of living and other leading folk at the Lyric, Leicester Square.

I also rejoice to state that the long open out litigation between Manager George Edwards and the executors of the late lamented Manager Augustin Daly, as to the possession of and right of entry to Daly's Theatre in this morning reported to be at an end. Edwards' appeal has been dismissed. The gorgeous George is therefore left free to more adequately and comfortably rehearse the new play which is to follow. Ben Taylor, who has just finished a successful run of the marvelous run of 500 nights. The new play has been written by J. T. Tanner and set to music by Lionel Monckton, one of the critics of the Daily Telegraph. The scenes are laid in a Devonshire village and in London town, and the title will probably be A Country Girl. More of this anon. Next week we shall begin to be in a whirl of productions of fairy plays and pantomimes. All these are duly described and criticized by the undersigned.

In the meantime I may tell you that Barlow has nearly finished Irving's Dante play, that Forbes Robertson is arranging to produce Madeleine Lacoste Hyley's new play, Miss and Men, with its title changed, at a West End theatre, and that Arthur Boncher has just decided to follow Fanny's Iris at the Garrick with H. V. Brown's long ago mentioned new play, My Lady Virtue, that was originally intended for Bartholomew Tree.

PARIS.

Crisis Passed at Comedie Francaise—Barnum and Bailey's Circus—Plays Produced.

(Special Correspondence of The Mirror.)

PARIS, Dec. 7.

The crisis at the Comedie Francaise has been reached and passed. Claretie is vindicated and at the same time the bellicose aristocrats have been in a measure appeased. As I predicted several weeks ago, when the trouble began, Claretie had the support of the Government. Furthermore, the complete change of mind by the aristocrats was so trivial that no real cause was given for casting him. The view that M. Leygues, the Minister of Public Instruction, took of the matter is shown by his treatment of a memorandum of grievances against Claretie that was submitted to him by M. Monnet-Sully, acting for his fellow-socialists. M. Leygues briskly informed Monnet-Sully that he was the busy to investigate the complaints himself and had handed them to his deputy. The answer the actors received was an unexpected surprise in this way: After the first break came, over the production of Shaker's Le Roi, Le Ruy, the stage-manager and one of Claretie's chief enemies, resigned the post of stage-manager and left all the details of the direction of the Francaise upon Claretie's shoulders. Naturally, the work was too great for one man, and no other aristocrat would become stage-manager under Claretie. It was thought, apparently, to harness him into resigning. But the effect was different. M. Leygues is now to Monnet-Sully's memorandum, appointed Lucien Guitry, an outsider, as stage-manager, and continued Claretie with all his former powers. Guitry is an able and popular actor, and has been playing for some time in Le Veine at the Varieties. At the close of that play's run Saturday night he went immediately to the Francaise, where rehearsals of La Petite Anie, by Brieux, are in progress. It is to be hoped that this is the end of the controversy. If the aristocrats accept their defeat philosophically, it will be Guitry who will prove an excellent stage-manager, and as he is friendly to both parties to the dispute he may be able to make peace between the warring factions.

Turning to more interesting matters, it should please all good Americans to know that Barnum and Bailey's Greatest Show on Earth has taken Paris by storm. The big Salle des Fêtes in the Galerie des Machines, that seats 12,000 people,

has been crowded at every performance since the opening on Saturday night. All Paris is flocking to the circus and applauding every act in the variegated programme. The circus fully justifies its title, and nothing that has been seen here compares with it. Incidentally the advertising corps of the circus are showing Parisians what publicity means.

Another "enigma." Having had Paul Hervey's drama, L'Enigma, at the Francaise, we now have Georges Biche's La Maison de l'Odéon, which has an enigma of its own. It is odd that the two plays should have been produced at about the same time. The enigma of La Maison is quite different from Hervey's, and I think that it is also stronger, in that it is simpler, less conventionally theatrical and more human. It hinges upon a question of parentage. Claude Bonardon is the proprietor of a shipbuilding establishment at Havre. The old man has great pride in his firm, around which his life centers. Associated with Bonardon by friendship as well as in business is his chief clerk, Parfollier, whose daughter, Marianne, married Bonardon's son, who died a few years before, leaving two children, Claude and Christine, whom both grandfathers idolize. Bonardon has planned that Claude shall succeed him as proprietor of the establishment and that when Christine grows up she shall have a desirable husband and a large dowry. By and by news comes that Jean Remy, once a clerk of Bonardon's, has died in South America. At the same time a letter arrives for an old servant in Bonardon's house, that she, being illiterate, asks her master to decipher. The letter is really intended for Marianne, and it conveys the terrible disclosure that Remy had been Marianne's lover. Reference is made to "their child," and Bonardon, stunned by the discovery, realizes that one of his supposed grandchildren is illegitimate. Marianne is sent for, and though she breaks down and admits the truth of the accusation, she is faithful to her lover and will not tell which child is his. She persists in this refusal, and Bonardon so shows his aversion to her that she and her father decide to move away. Not until she bids the old man good-bye in the question of the child's paternity settled. Marianne tells Bonardon that she will leave Christine with him, while Claude is to be sent to South America, where his grandfather is. Through this statement Bonardon divines the truth, that Claude is the illegitimate child. But when the time comes for parting he finds that he loves the boy too well to lose him. He clings to Claude to his heart and vows that he will have him in spite of all. Forgiveness and reconciliation of a perfidious sort follow, and the play ends happily. Though the Odéon company was not at its best, a satisfactory interpretation was given.

It was in the way of a surprise to see a roaring farce at Antoine's, but Emile Bergerat's Le Capitaine Blomet is surely nothing else. Captain Blomet finds, after the death of his wife, that she had had some forty lovers. He fights duels with the first twenty-seven. The twenty-eighth is the Vicomte de Narbonne, a trisagium. The Vicomte objects to her husband's record and life in a duel. Blomet agrees to call the duel off if he is allowed, on the principle of tit for tat, to fight with the Vicomte for three weeks. After some palaver this is arranged. Blomet finds the Vicomte more than a match for him. Though she remains true to her husband, she soon has the captain head over heels in love with her. At the end of the three weeks he admits her so that he takes it would be a shame to separate so good a woman from her husband. He resigns his post, and that he has been playing the part of a fool, and leaving the past buried he abandons his systematic challenging of his dead wife's lovers. The play is one of the best that Bergerat has written, showing far more craftsmanship than his La Pompadour at the Porte Saint Martin, for instance. It bristles with wit, is keenly satirical, and though riddled in spots, seems hardly "blue" enough to have warranted the censor's hesitation before allowing its production. Antoine himself is not in the cast. M. Dumery and Mlle. Belanger played the leading roles excellently.

There was a bad accident at the Varieties the other evening, during a rehearsal of the new "revue." A staircase used in the second act collapsed, carrying with it several of the company, who sustained severe injuries. The beautiful Emilienne D'Alemon broke an ankle; Angèle Delys broke a leg, and M. Lasseuche scalded a foot. The others were badly bruised and shocked. There is some talk of legal proceedings being taken against Manager Samson for criminal negligence.

The failure of La Pompadour at the Porte Saint Martin is shown by the announcement of a revival of Le Maître des Forges at that house Dec. 10. Jane Harding will be the Claire de Beaulieu.

Another approaching change is at the Nouveautés, where La Baucule soon will give way to Bilhaud and Huguette's comedy, Billy Reuter. La Baucule is the first failure the Nouveautés has had in several years.

To-night Manager Porel makes a new departure at the Vanderville by the production of Albin Valabreque's farce, Sainte Gallette. This is a new form of entertainment for the house of Bataille.

The Variétés "revue," with the injured players, will have its premiere early next week. The Jean Béraud has inaugurated their management of the Folies Bergères last night. There was a splendid bill, that included Cleo de Merode, Mlle. Guerrero, Little Tich, and Madame Judic, an array of headlines that it would be hard to duplicate.

T. S. R.

BERLIN.

Hauptmann's Latest Drama—Betty Hennings as Nora—New Plays and Translations.

(Special Correspondence of The Mirror.)

BERLIN, Nov. 20.

The production of a new play by Gerhart Hauptmann is always an event of great interest. The Deutsches Theater was filled last night to the doors with a typical first-night audience. Our Vienna friend, Hermann Bahr, has written some very pretty things about this body of people who gather together in this temple of art to pronounce judgment. And true it is, it is made up of some strange and rare types of humanity. Bahr says the "blessed public" has one great rule: It always likes that which it ought not to like, and does not like that which it ought to like. Mr. Bahr's latest drama has just been produced with poor success at the Burg Theater in Vienna.

To return to Hauptmann. This "blessed public" did not enthrone over his new play, Der Rothe Hahn, and so it has been pronounced a failure. Just why it is a failure nobody seems able to tell. It is a continuation of his former comedy, Der Silberpfeil, which will be remembered shared the same fate at its first representation several years ago and now this "blessed public" can't get enough of it, and since its revival over a year ago Manager Brahms has been producing it before crowded houses. It is not difficult, therefore, to predict that Der Rothe Hahn will fare likewise, but just how long it will take this "blessed public" to realize that this new play is a strong and thoroughly artistic piece of work, that it contains glimpses of exceptional psychological analysis and really excellent situations, that it is difficult to predict; but it will surely be merely a question of time, as in the case of Der Silberpfeil.

Another event of decided interest in the theatrical world here, and one not soon to be forgotten, occurred a short time ago at the Residenz Theater. Betty Hennings, of the Royal Theater in Copenhagen, made her first Berlin appearance, in A Doll's House being chosen for the opening play. This little woman, it will be remembered, was the original Nora when the play was first presented, nearly four years ago, and though she is now in her fifty-first year she is as young in appearance, as lithe and as vigorous, as a woman of thirty. Supported by a Scandinavian company she came to Berlin unheralded and opened her engagement with a matinee performance. Her success was genuine and instantaneous. Her impersonation of Nora is, I am tempted

to say, the greatest I have ever witnessed, and that is a broad statement, for it has been in the good fortune to see all the celebrated Noras of the Old and the New World, beginning with Madame Modjeska, who played the part with the Niemann-Raabe ending for the first, and if I am not mistaken for the last time, in Louisville, Ky., a number of years ago. There is a truth about Betty Hennings' art that is all-overcoming. In this respect her Nora greatly resembles that of Agnes Berna. In the first act she emphasizes the child-likeness of Nora's character, herself a doll living in a doll's house, waiting for and expecting the Wonderful to come to her. It was one of her childish fairy tales she told Christine, about the old man from whom she was to inherit. Later her scene with Dr. Rank was a rare combination of innocence and coquetry. The tarantella scene was a masterpiece of dramatic force, which, however, did not for a moment overstep the bounds of truth and nature. The second and last play Madame Hennings gave us was Ibsen's The Wild Duck, in which she played the fourteen-year-old Hedwig. How can a woman of fifty-one play the part of a girl of fourteen? I don't know, but she played and looked it, the Hedwig was a water-color picture of the most delicate coloring. It was a mirror before which fitted the most of the joys, the sorrows of a young soul. The impersonation of this role alone would stamp Madame Hennings one of the greatest actresses of the day. The company that supported her in A Doll's House only was in no way worthy of her. Nils Persson, stage-manager of the Royal Theater in Stockholm, and of whom we were led to expect much, was an indifferent Dr. Rank. Herr Nielsen as Helmer was rather better. To the stage-management, however, is due unstinted praise. In The Wild Duck Madame Hennings was supported in German by the regular Residenz Theater company, which, though not at home in Ibsen, was satisfactory. Manager Sigmund Lautenberg himself giving a really excellent interpretation of Hjalmar.

Of the Berlin novelties, The Red Robe, a drama in four acts, by Eugene Brieux, the German translation by Anna St. Cere, which was successfully given at the Berliner Theater, has been the most talked about. Not that it is better than the others, but because it was forbidden for a time by the censor on the occasion of the first production, and Hedwig Niemann-Raabe played the principal role, that was taken by Rosa Berbers when The Red Robe was given, some months ago, by the Free Stage. Manager Paul Lindau, of the Berliner Theater, did his utmost with the staging, but some of the minor members of the cast left much to be desired. The drama itself deals with the injustices practiced by the administrators of justice, or the wearers of the red robe. The first three acts contain a great deal that is clever and some sharp characterization. The fourth act, on the other hand, is inferior. Hedwig Niemann-Raabe did excellent work and was well supported by Herr Pitschan.

Shortly after this performance at the Berliner Theater, Madame Rejane opened a short engagement at the Lessing, giving us the same play in the original. The performance was in every way a noteworthy one, and though comparison is never won, it must be said that the French Rejane was the truer of the three. Madame Rejane was well supported by the Parisian Vanderville company. Special mention is due Gaston Dubuc, who was excellent in the part of Mounier. Madame Rejane closed her engagement with performances of Zaza, Madame Sans Gêne, and La Course du Flambeau.

The Berliner Theater had less luck with the two novelties, Es Tagt, in one act, by Alexander Delmar, and Der Bann, in two scenes, by Johannes Schief. Of Es Tagt nothing good can be said. It was a picture of Russian life, full of brutality, with neither clever characterization, legitimate dramatic effect, nor strength nor earnestness of purpose to excuse it. A Russian owner has the wife of his former whipped by one of his servants because she has refused to give herself to him. The servant obeys, but on seeing the agony of the woman returns and shoots his master. Strange to say, the play was not unkindly received. Der Bann was better; at least, by comparison with the first it is almost good. It deals with three persons, a wife, a husband and a painter. Though we could not for a moment get in touch with this trio, we recognized that the characters were true and that the dialogue was not devoid of some very good points. Action, however, was woefully lacking. The wife to—ones sometimes finds them—one who likes to be tyrannized over. Her husband does this to perfection and she loves him for it. We are told he once even went so far as to strike her. The painter, of course, is madly in love with her, as madly as a very blond youth can be, and as he is a pretty thing to play with, and time draws hopelessly. Ottilie enjoys the little games. The husband sees it and likes to martyrize himself when he has enough of this diversion he takes Ottilie by the wrists and drags her physically and morally back to him. The painter is dismissed and the curtain goes down amid applause and hisses, the hisses perhaps predominating.

The first performance of Schultze and Koppel-Rittfeld's new comedy in three acts, Florio and Florio, was greeted by hearty applause at the Schauspielhaus recently. Whether the play would have been thus received had it been differently acted I doubt Hans Christiani himself would have saved a worse play than this. Indeed, the entire performance was one far beyond the average seen at this house. The cast included, besides the two above mentioned, Fräulein von Mayburg, Fräulein Hauser, Max Gruba, and Böttcher.

So much praise cannot be accorded the revival of Shakespeare's Richard III, that took place at this same house a few evenings later. The costumes were historical and handsome, the scenery beautiful, as is always the case at the imperial theatre, but the acting left much to be desired. Dr. Max Pohl is an interesting actor, and in some parts a great actor, but King Richard is not within his sphere. He was earnest and spoke his lines correctly and with intelligence, but the personality of actor and character were always at variance. Since the first performance Dr. Pohl has been confined to his home by a slight illness, and Stage-Manager Max Grube has taken the part successfully.

Coralle and Co., a farce in three acts by Valabreque and Henneguin, had its first Berlin performance this week at the Neue Theater. Georg Ringels and Nuschke Butze, in the principal roles, displayed much humor and subtleties. Beautiful Tilly Waldvogel and Marie Meyer were also good. The large audience laughed and applauded heartily.

Another laughing success was achieved by Hugo Lubliner with his new comedy in three acts, entitled Dear Bismarck, which was presented for the first time recently at the Lessing Theater. It was well acted by von Winterstein, Peters, Waldow, Margarethe Albrechte, and Jenny Gross.

ROME.

D'Annunzio's Francesca da Rimini—A Great Drama, Splendidly Mounted and Acted.

(Special Correspondence of The Mirror.)

ROME, Dec. 10.

The first tragedy, still existing, that was written on Francesca da Rimini's piteous story was the work of Silvio Pellico, but many dramatizations of the story had been made before Silvio Pellico took it in hand, and there have been numerous versions since Edward Faber wrote one in 1805, ten years before Pellico wrote his. Two years later Louis Balzacchi produced another play on the same subject, and this was followed in 1834, 1838 and 1841 by other versions by Viriani, Casoretto, and Castagnoli. Silvio Pellico's play was first produced in Milan, and was nearly a failure from the beginning, by the actor who played Landoltio losing his head at the sight of the crowded house and forgetting the lines he had to speak. Fortunately, the actress who played Francesca appeared on the stage and restored Landoltio to his senses.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue data must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

A BOOMING TOWN (Claude H. Lutz, mgr.): Barnumville, O., Dec. 23. Newcomers: 23. Ladiesville, 23. N. Y. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 8

DAVE LYNN (Lae Mower, mgr.): Morriston, Ill. Dec. 25-26.

NIGHT BELLS (Byrnes Bros.): Brooklyn, N. Y. Dec. 25-26.

KLUTE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y. Sept. 18-indulgent.

RENNETT, J. K. (FRATE), AND GILSON, LOVELL (The Duo): Philadelphia, Pa. 12-13.

27. PERRY, J. C. (Richard, mgr.): Boston, Mass. 12-13.

KEMMETT, KATIE (Wells of New York: Frank Rayman, mgr.): Chester, Pa. Dec. 25.

EMPIRE THEATRE STOCK: New York city Dec. 25.

FABIO ROMANI: Warsaw, N. Y. Dec. 24, Perry 24, Watkins 24, Penn Yan 27, Seneca Falls 28, Woodport 28, Groton 31, Cortland Jan. 1, Marathon 2, Susquehanna, Pa., 3, Carbondale 4, Honesdale 5, Elmira 6, Rochester 7, Albany, N. Y., 8, Wallkill 9, P. 10, Williamst 11.

FAUST (Joseph Callahan): Albany, N. Y. Dec. 25-26.

FINNIGAN'S BALL (Western): Oilis Mack, mgr.: Marshall, Tex., Dec. 25, Texasians 25, Cedarburg 26, P. 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

FINNIGAN'S BALL (Eastern): Oilis Mack, mgr.: Ada, O., Dec. 24, Kinton 25, Urbana 25, London 27, Crestline 28, Troy 31, Sutherland Jan. 1.

FISHER AND CARROLL (For M. O. at Red Lake): Red Lake, Minn., Dec. 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

FISKE, MRS.: Manhattan Theatre, New York, Sept. 24-25.

FOR LOVE'S SAKE (A. J. Edwards and George Mack, mgr.): Council Bluffs, Ia., Dec. 25, Tappan 26, Lawrence 26, Lawrenceville Jan. 1, Independence 2, Knoxville, Va., 4, Jefferson City 5, Kansas 6, Alton, Ill., 8, Springfield 10, Lincoln 11.

FOXY GRANDPA (Wm. A. Brady, mgr.): Philadelphia, Pa., Dec. 25-Jan. 4.

FRANLEY, DANIEL: Pacific, O., Dec. 24, La Jolla 25, San Diego 26, San Francisco 27, San Jose 28, Minneapolis, Minn., 29, St. Paul 30-31.

FROM SCOTLAND YARD (L. J. Reddman, mgr.): Utica, N. Y., Dec. 25-26, Albany 25-26, Providence 27, 28, 29, 30, 31, Worcester, Mass., 6-11.

GALLAGHER, KATHA (J. J. Dummery, mgr.): Boston, Mass., Dec. 25-26.

GEORGE, GRACE: New York city Nov. 13-indulgent.

GOLDEN, RICHARD (M. J. J. Pruty): Wm. Wells, Walla Walla 27, Fredonia, Ore., 28, Salt Lake Jan. 2, Sacramento, Cal., 4, 5, Stockton 4, San Jose 4, Oakland 4, Vallejo 10.

GREENWALL STOCK (Greenwall Theatrical Circuit): New York city Jan. 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

HACKETT, JAS. K. (Richard Dorney, mgr.): Washington, D. C., Dec. 25-26.

HANFORD, CHAS. (J. Delcher and Brennan, mgrs.): Adams, Mo., Dec. 24, Junction City 25, Nevada 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

HANS HANSON (Geo. T. McAlpin, mgr.): Adrian, Kan., Dec. 24, Junction City 25, Topeka 25, Carrollton, Mo., 27, Moberly 27, Humbolt, Kan., 28, Girard 31, Carl Junction, Mo., Jan. 1, Cherokee 2, Cherokee, Mo., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

HAPPY BOOGLAND: Chicago, Ill., Dec. 25-26, Milwaukee, Wis., 26-Jan. 4.

HARNED, VIRGINIA: New York city Dec. 3-indulgent.

HASWELL, FRED: Baltimore, Md., Dec. 25-indulgent.

HAWEY, CHARLES: New York city Oct. 7-8.

HEARTS OF THE BLUE RIDGE (G. W. Farrer, mgr.): Johnston, N. Y., Dec. 24, Colton 25, Perry 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

HELLA, BILL (Goodhue and Kellogg, mgrs.): Chicago, Ill., Dec. 25-26.

HOLLAND, MILDRED (Edward C. White, mgr.): Birmingham, N. Y., Dec. 25, Carbondale, Pa., 27, Scranton 27, Wilkes-Barre 30, Danville 31, W. Va., 32, Jan. 1, Sundry 2, Shamokin 3, Mahan City 4.

HOWARD COON (Ray Hagan, mgr.): Monroe, La., Dec. 24 (Hamilton 25, Louisiana 25).

HUMAN HEARTS (Heaters: Jesse Blanchard, mgr.): New York city, Dec. 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

HUMAN HEARTS (Western): Allen G. Hampton, mgr.: West Superior, Wis., Dec. 25, Waberton, D., 26, Fortuna Falls, Minn., 27, Winnetka, Cal., 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90

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THE NIGHT BEFORE CHRISTMAS (Durt and Nicolai, mgrs.): Albany, N. Y., Dec. 24.
THE NIGHT BEFORE CHRISTMAS (W. R. Merrill, mgr.): Albany, N. Y., Dec. 24.
THE OLD TEAMMATE (Douglas Thompson; Thompson and Kibbey, mgrs.): Philadelphia, Pa., Jan. 10-20. Baltimore, N. C., 27. Columbia, S. C., 28. Augusta, Ga., 29. Charleston, S. C., 30. Savannah, Ga., 31.
THE PRIZE OF PRIDE: Chicago, Ill., Nov. 25-in-
Dec. 25.
THE REAL WIDOW BROWN: Birmingham, Ala., Dec. 25.
THE SIGN OF THE CROSS (Tom Pitt, mgr.): Philadelphia, Pa., Dec. 25-26.
THE STAY-ON-LIFE (Greta Donagata, mgr.): Mobile, Mo., Dec. 24. Hannibal 25. Mexico 26. Jefferson City 27. Cadillac 28. Kansas City 29.
THE STAR BOARDER: Burlington, Ia., Dec. 25. Hannibal 26.
THE STAGE BOARDER (Matthew Smith, mgr.): Kansas City, Mo., Dec. 23-28. Chicago, Ill., 29-Jan. 11.
THE TIDE OF LIFE (E. H. McDowell, mgr.): New Haven, Conn., Dec. 25-26. Bridgeport 30-Jan. 1.
THE TRAFFER'S DAUGHTER: Philadelphia, Pa., Dec. 24.
THE VILLAGE PARSON: Altoona, Pa., Dec. 25.
THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Wilkes-Barre, Pa., Dec. 25-26. Pater-
son, N. J., 26-28. Pittsburg, Pa., 29. Hartford, 31.
Schenectady, Jan. 1. Canton, N. Y., 2. Albany City 3.
Reading 4. Williamsport 5. Ithaca, N. Y., 7. Corning 8. Elmira 9. Marshallville 10. Oneonta 11.
THE VOLUNTEER ORGANIST: Greensburg, Pa., Dec. 24. Harris 25. Charlestown 26. Conneville 27. Williamsport, N. Y., 28.
THE VOLUNTEER ORGANIST (Harry Martell, mgr.): Reading, Pa., Dec. 25. Trenton, N. J., 26. Elizabeth 27. New Jersey City 30-Jan. 4.
THE WAIFS OF NEW YORK (Frank Rayman, mgr.): New York, N. Y., Dec. 25.
THE WHITE SLAVE: Chicago, Ill., Dec. 23-25.
THE WIDOW MR. WRIGHT (Harry Benedict; J. J. Coleman, mgr.): Aberdeen, S. C., Dec. 24. Olympia 25. Centralia 26. Vancouver, Wash., 27. Portland 28. Seattle 29. Los Angeles 30. San Francisco 31. New York City 5.
THURSTON ADELAIDE (Gaston Wilsack, mgr.): La Fayette, Ind., Dec. 25. Indianapolis 26. Frank-
fort 27. Kokomo 28. Richmond 29. Springfield, O., Jan. 1. Dayton 2. Mansfield 3. Toledo 4. Marion 5. Hamilton 6. Canton 7. Lima 8. Columbus 11.
TOLL GATE INN: Green Bay, Wis., Dec. 25. Apple-
ton 26. Marinette 27. Escanaba, Mich., 28. Iron Mountain 29. Houghton 30. Calumet Jan. 1.
TOO HIGH TO MARRY: Altoona, Pa., Dec. 24. Decatur, Ill., 25. Chicago, Ill., 26. New York City 27. Boston 28. New Haven 29. Hartford 30. New Britain 31. New York City 32. New Haven 33. New Britain 34. New York City 35. New Haven 36. New Britain 37. New York City 38. New Haven 39. New Britain 40. New York City 41. New Haven 42. New Britain 43. New York City 44. New Haven 45. New Britain 46. New York City 47. New Haven 48. New Britain 49. New York City 50. New Haven 51. New Britain 52. New York City 53. New Haven 54. New Britain 55. New York City 56. New Haven 57. New Britain 58. New York City 59. New Haven 60. New Britain 61. New York City 62. New Haven 63. New Britain 64. New York City 65. New Haven 66. New Britain 67. New York City 68. New Haven 69. New Britain 70. New York City 71. New Haven 72. New Britain 73. New York City 74. New Haven 75. New Britain 76. New York City 77. New Haven 78. New Britain 79. New York City 80. New Haven 81. New Britain 82. New York City 83. New Haven 84. 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TELEGRAPHIC NEWS

CHICAGO.

Windy City's Christmas Bills—The Starbuck's a Success—Hall's Holiday Hints.

(Special to The Mirror.)

CHICAGO, Dec. 22.

Christmas week has been ushered in with a burst of fire, as Skinner, Southern and The Stroublers have taken possession of the leading theatres. At the Grand Opera House Otis Skinner followed Miss Bob White, opening to-night in his big production of *Francesca da Rimini* before a large and fashionable audience. Mr. Skinner, who has been enjoying a rest here since last Thursday morning, is still assisted by Marcia Van Dresser, Aubrey Boucault, and William Norris. The sale for the week is very large, as is also the list of advance orders for the engagement of Mrs. Patrick Campbell, who comes for three weeks after Mr. Skinner, opening next Monday evening in *Magda*.

Two weeks was a trifle protracted for Miss Bob White, by the way, which was to employ the language of a man who buys his seats, "very much Philadelphia." Which reminds me that I heard Frank Dillman, of hilarious memory, is night editor of a Philadelphia paper. Some one told me once that he was a sentimentalist, but I never dreamed it was as bad as that.

Mr. Southern was greeted at Powers' to-night by a splendid audience, and his great production of *If I Were King* was enthusiastically received. Cecilia Loftus left Mr. Southern in the East and came on here for a rest and a visit with Sir Henry Irving and Miss Terry, with whom she is to be associated. It is apparent that the annual Southern engagement will be a record-breaker.

The Christmas dinner of the Forty Club will take place next Friday evening at the Wellington, and among the guests will be Otis Skinner, Joseph Sheehan, Louis Francis Brown, Aubrey Boucault, Reginald Roberts, William Norris, Booth Tarkington, E. J. Ratcliffe, Edwin Foy, B. P. Cheney, D. L. Don, Rowland Buckstone, and John R. Henshaw.

The Stroublers opened to the capacity of the Illinois last evening and our old fellow-townsmen, Eddie Foy, received a royal welcome. His associate fan-makers are D. L. Don and dimpled John Henshaw, who takes Francis Wilson's place. Pretty Marie George heads the female contingent, which is numerous and lovely.

Otis Skinner's new Southern play, *The Starbuck's*, has made such a hit at the Dearborn that the stock company will continue it indefinitely. A proposal to put it on in New York is being considered.

Magda will be Mrs. Patrick Campbell's bill at the Grand for the first half of the first week; Beyond Human Power will be given at the first Saturday matinee, and the rest of the week will be devoted to *The Second Mrs. Tanqueray*.

The Price of Fame has opened its eighth week at McVicker's, where business continues large, and it will complete its ten weeks' run Jan. 11. Keller will follow.

William Beach, who has been starring successfully in Tull Gate Inn, spent a few days in Chicago last week. He opens in Green Bay, Wis., to-night.

The Castle Square season of grand English opera will open at the Stroublers on the afternoon of Christmas Day. Faust will be the bill. The engagement is for ten weeks, and all the old friends of Sheehan, Roberts and the others are rallying to the box-office.

Bertie Holmes closed his wonderfully successful season of five weeks of illustrated lectures last Saturday at the Stroublers, and will now go on tour.

M. Bernstoff Schroeder, said to be a Danish journalist, going around the world hand-to-hand, on a bicycle, is stopping at Middleton's. He hopes to win the wager, and if he does Bernstoff will have it to burn. Another Yaleville attraction is the wild man who allows women to ride on his back.

The stock company at the Columbus is enjoying *Robinson Crusoe* this week, accompanied by vaudeville. Manager Elliott has engaged Val De Verne as leading woman.

Amie Wilson left here Monday with a large bundle of Christmas wares, the result of three successful weeks of *The Children at Faversham*.

Manager George Middleton has purchased a half interest in the Alhambra, Bijou and Academy of Music, and becomes a partner of Manager R. H. Burt.

The White Slave is the Christmas week attraction at the Alhambra, where the patrons will learn that "rags are royal ransom when worn for virtuous ends."

Francis Brown squares in the Bowery after Dark at the Academy of Music this week. A thoroughbred tramp is the attraction at the Bijou.

The corpulent Paul Dresser came on here last week to attend the first annual dinner of Chicago's new Indiana Society, and to sing his latest song, "Way Down in Old Indiana." George Ade opens on "Indiana College" here in Chicago.

Mr. Ade, of the way, George Ade will attend the Christmas dinner of the Ladies in New York next Sunday night. Both are non-resident ladies.

The only sum of \$7,500 was realized for the Actors' Fund Home at the recent Auditorium benefit here.

At the bottom of the sea is the stock company's offering at McVicker's this week, and the bill with the Autumn Hair is closing there. Every one has thoroughly enjoyed the Christmas week last week, and it is a very interesting and artistic production.

Williams and Walker had a big week at the Great Northern, where from now on opened to the capacity of the theatre in New York.

John-McGraw Travels-Vale, of the New American, has written a sensational comedy-drama, which is having its first representation this week at the North Side theatre.

Over at Chickadee's Irish theatre the attraction is *The Jewish World*, a musical comedy, and on Thursday evening *Chains in America* will be given. Manager Chickadee has a budget Jan. 6.

The members of the cast of *The Price of Fame* are arranging for a Christmas tree and festival for the children of the company, to be held on the stage of McVicker's Wednesday night.

Edith Somerville comes to the Illinois with Captain Jack of the Home Martine for two weeks, beginning Jan. 6. She was to have followed Mr. Southern at Powers', but only one week was available there, and that will be filled by Are You a Man?

The Forty Club will hold its annual ladies' dinner this year on Jan. 23 in the banquet hall of the Auditorium.

May Henshaw and the stock company at the people's are giving *The Ring* during Christmas week, with a remarkable attraction.

The Apollo Musical Club will give the oratorio of "The Messiah" at the Auditorium Christmas night.

Young Bill Betts, still about, writes me from Cheyenne, Wyo., that he was married in Denver, Dec. 16, to Miss Minnie Willis, a non-professional, in Greeley, Col. William saw a sign which read: "Undertaking and Embalming, also Fire Insurance."

There's a man with an eye to the main chance.

It was a great day for the Jones family in the police court last Friday. I sent Walter Jones to the House of Correction for thirty days, held William Jones to the Criminal Court, and sent Sherman Jones up for six months. This was what happened to our friend Jones.

Tammy Gus Luder, of The Burgomaster and King Dodo, turned up here last week to look over the No. 2 Dodo company, which goes out soon.

John Arthur and his husband, B. P. Cheney, of Boston, are spending the holidays at the Auditorium. Last year Mr. Cheney spent Christmas with his folks in St. Louis, and this year she goes down a town by bringing them up here.

Well, I wish you all very many happy returns of the day.

—BUD HALL.

BOSTON.

Faversham Hub's First Don Caesar—Columbia to Reopen—Benton's Budget.

(Special to The Mirror.)

Boston, Dec. 22.

Boston has caught the Don Caesar craze at last, and at the Hollis William Faversham opened a fortnight's stay with *A Royal Rival*, while James K. Hackett in *Don Caesar's Return* will come to the Museum in three weeks. Mr. Faversham had an especially large audience at the Hollis to-night, for he is an especially strong favorite there, and this is his first regular engagement since he was here and was taken sick during his appearance in *Brother Officers*. This is his first engagement in Boston as a star.

William H. Crane is the second male star to appear at the Colonial in the two years that this house has been opened, and to-night he had an especially large audience to see *David Harum*. It had been nearly two seasons since he appeared here, and consequently there was unusual interest in his engagement.

Miss De Wolfe is in her second and last week at the Tremont in *The Way of the World*, and society, with a capital S, has been there during the past week. Who wouldn't go when one could see an automobile, a five-o'clock tea, a musicale, a christening and a New York election, all for one price of admission? Miss De Wolfe has been well received, and John Mason and Clara Bloodgood take a big share in the honors.

Superba at the Boston is having a new lease of life, and is proving especially attractive for this holiday season. The outline is as of old, but there are so many new specialties introduced that the entertainment is more up to date than ever. Carrie Behr is a prime favorite, and Tiller's Diamonds, Newell and Shevett and Reed's trained dogs, are capital vaudeville introductions. This is the last week.

The Sporting Duchess goes on at the Castle Square for a revival. John Craig and Eva Taylor do excellent work, and Charles Mackay and Edmund Brown contribute to the success. Leonora Bradley, who formerly made such an excellent Mrs. Darville, does equally good work as Mrs. Donnelly.

Blue Jeans is the play of the week at the Bowdoin Square, and Lorraine Drexler has her chance to show her versatility in the character played so well here in the past by Jennie Keamans and Laura Burt. Virginia Thornton is again in the part of Sue Brady, which she has already given with excellent effect. Next week, *Siberia* will be the play.

Harry Clay Blaney is the bright and particular star of *Across the Pacific*, which plays a return engagement at the Grand Opera House this week. There are so many sensational military effects that it goes without question that the week will be a winner from every point of view.

The stock company at McVicker's Grand continues with a weekly change of bill. The current offering is *Engle's Nest*, with Severin de Deyn in the leading part. Held by the Enemy will follow.

Charlotte Hunt, daughter of Jay Hunt, the stage director of the Bowdoin Square, is to be starred in a few weeks under the management of G. R. Lathrop. A brief Spring tour will be followed by more extended one next Fall. Miss Hunt was especially well received last week in *Children of the Ghetto*. A new play is being written for her.

William Skene went to Music Hall last Summer wearing a sweater, and when the management objected to his attire, he brought suit. Last week the case was decided in the Suffolk Superior Court, and he was awarded 25 cents—25 for what he had paid for his ticket and 1 cent as interest. He sued for \$1,000. The court held that he was entitled to recover the amount he paid for his ticket, and accordingly instructed the jury to find for the plaintiff in that effect. The mathematical problem was quite a complex one. The court also held that the theatre management had the right to reject a ticket or to determine who should enter the house. The man based his suit on the ground that he had not been furnished with the entertainment for which he paid.

Atwood, of the famous restaurant, so frequently quoted by theatrical people, was sold at auction last week for \$3,100, but as the buyer did not furnish the bond required, the sale may be declared off. The place was right opposite the Museum, and had many rare theatrical pictures.

Mrs. Charles A. Moore and Elliott Henshaw are to give a reception in honor of Miss O'Malley, of R. H. Willard's company, at Mrs. Moore's residence on Huntington Avenue, Thursday afternoon.

Miss Bennett, the secretary of the Grand Opera House, has recovered from her vacation illness.

Arrangements for the reopening of the Columbia have been completed at last, and the new management will present *The Chaplains* there Dec. 29.

Benny Morris has been in Boston all the past week, but has gone on to New York to remain over Christmas.

The opera company at the Bijou Opera House began on its popular season, and *The Chimes of Normandy* is the bill for this week. Fatimah Dard may appear there a little later in the season in *Tragedy*.

Mattie Choate is the latest leading woman for the stock company at the American Grand, and will appear there next week in *Hold by the Enemy*.

Charles Crane made a big hit at the Apollo Musical Club in *Flowers* retired from Julia Marlowe's company at the end of the Boston engagement on account of illness. Nora London resumed her old part.

Agnes Booth Schaeffer went to New York last week to visit her son, J. B. Booth.

A monster benefit is being arranged here for the fund to maintain the Actors' Fund Home. The date is not settled yet, but the number of volunteers is so great that it is very evident that it is going to be one of the big successes of the season.

JAY HENTON.

PHILADELPHIA.

Dull Days in Quakertown—New Stock at Star—Cheased Policy at Grand.

(Special to The Mirror.)

PHILADELPHIA, Dec. 22.

Stagnation prevailed in the theatrical business here last week, and not much is expected for this week, except on Christmas Day.

Frank Daniels in *Miss Simplicity* was to have opened at the Broad Street Theatre, Dec. 18, having left Buffalo on Sunday morning and due in this city in the evening, but the flood washed away the tracks and the company reached here midnight on Monday. Announcements were made for a positive performance on Tuesday, but on the failure of the company an audience put in appearance, the opening was again delayed to Dec. 18, when the musical comedy was received by a friendly and enthusiastic audience. It is entertaining, handsomely staged and costumed, and deserves to rank with the successes of the season. Frank Daniels, Helen Lord, Allene Crater, Grace Belmont, Will Danforth, David Lithgow, and Owen Westcott assume the prominent roles in capital style. Miss Simplicity remains this week. John Drew Dec. 20 for two weeks.

Dan Daly in *The New Yorkers* opened to-night at the Garrick Theatre. The company is large and capable, and there is an array of pretty chorus girls. David Warfield will be the next attraction at this house.

The Rogers Brothers in *Washington* began a three weeks' stay at the Chestnut Street Opera House to-night. Ben Hur Jan. 13.

Miss Bob White has been brought back to fill in a three weeks' engagement at the Chestnut Street Theatre. It will be followed by Deanna Thompson Jan. 13.

Chauncey Olcott's annual engagement at the Walnut Street Theatre began this evening to a fair audience. The bill was Garrett O'Magh. James O'Neill Jan. 6.

At the Auditorium Fory Grandys, with Joseph

Hart and Carrie De Mar and a large company, attracted a large house. The engagement is for two weeks. The comedy abounds in original songs and dances, and scored a big hit.

The Grand Avenue Theatre, with the Durbans-Shoeler Stock company, are giving an excellent presentation of *On the Waterfront* with prospects of good business. Our stock companies this season have fared much better than traveling stars and combinations. Each member of the stock organizations has a large following. The Sporting Duchess next week, with Grace Huntington in the title-role.

Foranpang's Theatre has a great card this week in *Sporting Life*. The management has gone to a great expense in producing it. John J. Farrell, Fanny McIntyre, and Florence Roberts are the favorites. Next week, *The Silver King*.

There is another change at the Star Theatre to-night. The Ethier-Douglas Stock company opened an engagement in *Engle's Nest*, and will follow it with *The Two Orphans*. George E. Bogie, for many years resident manager of Keith's Theatre, has assumed charge of the Star.

J. K. Emmet and Lottie Gilson are at the National Theatre this week in *The Outpost*, that deals with the Boer war. It is an attractive play, and was well received. Neille McHenry in *Marie Wilton* follows.

The Watch on the Rhine, with Al. H. Wilson, is one of the best attractions of the season at the Park Theatre. *The Sign of the Cross* Dec. 30.

At the People's *The Sign of the Cross* is the attraction. *The Evil Eye* is underlined.

The Standard Theatre Stock company present *Through the Breakers*, with special scenery and an effective cast. Business is improving at this house. *The White Squadron* Dec. 30.

Dumont's Minstrels at the Eleventh Street Opera House have a grand array of good things for the holidays. *Old Philadelphia Streets*; or, *Bargain Store Indiana*, and *The Roosevelt Reception*, are the burlesques; William Henry Rice and Hughie Dougherty in specialties make their usual hits. Large patronage.

The Wurster German Stock company at the Arch Street Theatre is now established on a solid foundation. The patronage is large and profitable. There is a nightly change of programme. Der Weissel Hirsch and Tans Toul are new features.

The Metropolitan Opera company inaugurate the season of grand opera at the Academy of Music, Dec. 20, with *Tristan and Isolde*. Jan Kubelik, with his violin, will be at the Academy Jan. 4.

Hashim's Grand Opera House has changed its style of entertainment from vaudeville to the legitimate for the rest of the season. To-night Edward E. Rice's production of *Brangina* opened for a week, introduced Isabelle Underwood, Charles Guyer, Helen Mastay, Lila Blower, William Burges, Gus Daly, and Bert Goff. It is well staged, and attracted good business. Next week, Dec. 20, there will be inaugurated a season of grand opera in English, with a large company, headed by Edith Mason, Thomas H. Pense, John Dunmore, and Kate Condon, under the stage régime of William Fraw. Faust will be the opening bill.

E. FARRINGTON.

ST. LOUIS.

Receipts Drop With Thermometer—Yuletide Attractions—Notes and Comment.

(Special to The Mirror.)

St. Louis, Dec. 22.

The week before Christmas and the very severe cold weather with the thermometer hovering around zero, and reaching as far as fourteen degrees below, made the past week the worst for business by far of the present season. This has been the coldest December weather in St. Louis for twenty years, and with a couple of blizzards thrown in for good measure, it certainly was not easy to entice people down town to see amusements.

The Princess Chic, with Margarita Sylva and a number of the same cast that appeared at the Century last season, was as entertaining as ever. Walter A. Lawrence, Thomas C. Leary, and Nell McNeil are still doing the bulk of the comedy work, and it could hardly be in better hands. This evening at the Olympic Viola Allen presented in *The Palace of the King*, which was seen here last season. Julia Marlowe Dec. 30.

Henry Irving Jan. 6. E. H. Southern Jan. 13.

Walker Whitehead made a very favorable impression upon his first visit to St. Louis. His new play, *Robert of Sicily*, was one of the most interesting romantic plays seen here this season.

Mr. Whitehead is an intelligent actor, and he reads his lines beautifully. Lella Wolstein (Mrs. Whitehead, who is a native of our town, gave the young star strong support. Sunday evening at the Century Florodora was seen here for the first time. We have heard so many things said about this great musical success for the past year, both by the press and by our people who heard it in New York, that it was greeted by a packed house. In the cast are Bertha Walther, Sydney Deane, Frances Tyson, Isadore Bush, Goshua Baker, William M. Armstrong, C. K. Handberg, and Alfred C. Williams. The "Immortal" double act was the big hit here as it has been everywhere. New Year's week, King Dodo.

Edmund Hayes is again at the Grand in *A Wise Guy*. Among his support are John McVeigh, James Brochman, Frank Barrett, T. C. Bergeron, Dennis Mullen, Edward Hughes, Frank Bellows, Adelle Palmer, Miss Hyatt, and Miss Delamater. Next Sunday, Williams and Walker.

Manager Garson has McVicker's *Boys of Gold* at Harlin's this week. This farce is one of the greatest drawing cards that appears in St. Louis. In the company are Charles G. Osbourne, George Yeoman, Jennie Lamont, Kate Rooney, John Gillroy, Harry Watson, Bobby Halston, Jerry Sullivan, W. C. Ott, Otto Klein, J. E. Ott, Charles Saunders, Eddie Klein, Mae Baker, Helen Von Deleur, Bonnie Boje, Stella Anderson, Vera Wilson, in *Old Kentucky* underlined.

The Christmas week offering of the Imperial is *The King of the Opium Ring*. Among the cast are M. M. Murray, Hector Dion, Robert McClung, Robert Smiley, Nat Ledingwell, Ned Curtin, James J. Finnegan, Walter Schroder, Lillie Mulvey, Mamm Molinieux, Stella Adams, and Genevieve Kane. The Bowery After Dark follows.

Guy Lladney's pupils presented *Troloway* of the Wells Tuesday night at the Germania Theatre. It is a very ambitious play for amateurs, yet Mr. Lladney's pupils filled the roles and carried the action of the play with a spontaneity and accuracy that would be creditable to professionals. Evelyn Fricke was sweet as Rome. Joseph Solari was well cast as Arthur Gower and Joseph J. Halley, with two character parts, won enthusiastic praise and applause. His make-up was good. He was an amusing cockney servant and did good work as James Teifer.

Israel Friedman's Mr. Abbott and Vice Chancellor were pleasing, and James H. Shottell, as the Countess, was excellent. Helen Fisher, as the Wells fugitive, was praiseworthy. Mr. Lladney personally took the part of Tom Wrench and was successful. A Cavalier's Courtship preceded the comedy.

The first shovelful of earth was turned on the World Fair grounds shortly after 1 o'clock Friday by President David H. Francis, of the Louisiana Purchase Exposition Company. It was the formal beginning of the actual construction of the beautiful World's Fair City in the great park.

Maria Magdalena was presented by the Heilmann-Webb Stock company at the Germania Theatre Wednesday evening in a clever manner. Die Herron Soehne was last night's offering.

"The Heart to Heart Fraternity" were the guests of Charley Ernest, formerly of Lewis and Ernest, at his Tanshouer Cuff Thursday night. Edmund Hayes, of A Wise Guy, who was "lugging off" here last week, presided at the meeting. There were representatives from all the companies playing in town, and a general good time was had. Clark D. Brown, press representative and stage-manager of the Columbia, is one of the leading members of the new fraternity.

The St. Louis Sketch Club presented Fred Walton's one-act comedy, *Following a Circus*, at the Northwestern Hall last Tuesday evening.

J. A. NORMAN.

WASHINGTON.

Christmas Week Likely to be Prosperous—Current Attractions—Gossip.

(Special to The Mirror.)

WASHINGTON, Dec. 22.

James K. Hackett and his excellent supporting company opened a week's engagement at the New National Theatre last night in *Don Caesar's Return*. Both play and players were received with favor by a large audience. Jane Oaker, Theodore Hamilton, Fernando Eileen, and Maude Roosevelt, next to the star, deserve the most praise. The scenery and settings were rich and unusually attractive. Francis Wilson, in *The Torador*, will be the New Year's bill. Madame Nordica will give a song recital at this house on Tuesday afternoon, Dec. 31.

The Columbia Theatre patrons turned out in goodly numbers to see the Four Cohans in *The Governor's Son*, and were rewarded by witnessing a bright and amusing performance of this lively musical comedy. George M., Jerry, Helen, and Josephine Cohen all entertained highly. Important parts were also in the hands of Will H. Hays, Edith Lewis, Martin Stockwell, Hugh Mack, M. J. Sullivan, Walter W. Stockwell, Josephine Kirkwood, Edith Tyler, and Lola Hoffman. Foxey Quiller will follow.

At the Lafayette Square Theatre the Bellows Stock company revived the old favorite *Hazel Kirke* last evening, to a very good house. Although the play is very different from the recent offerings of the stock company a highly satisfactory performance was given. Francis Powers was seen as Dunstan Kirke, and, as usual, gave a finished portrayal. Lillian Lawrence, who has played *Hazel* many times before, was naturally at home in the part. Antoinette Walker as Dolly Dutton, White Whittier as Lord Travers, John T. Sullivan as Aaron Rodney, Charles Wyngate as Pittacus Green, Grace Griswold as Mercy Kirke, and Katharine Clinton as Lady Travers, all contributed to the success of the production.

On the Stroke of Twelve proved a popular attraction at the Academy of Music last night, and a good week's business was done. In the cast were George Welch, Jefferson Osbourne, R. G. Thomas, Will D. Ingram, Alex Carr, John H. Mack, Frank Carroll, Walter Damagne, George Brooks, F. A. Peters, Charles Goodrich, Edythe Terry, Flora Fairfield, and Lillian Longmore. Winchester, Dec. 30.

The Percy Haswell Stock company enjoyed a most successful engagement last week, and will return for a season of longer duration later in the Winter or in the early Spring. Katharine Clinton of the Bellows Stock company, was taken ill last Monday night, and was out of the cast the remainder of the week.

JOHN T. WARDER.

CINCINNATI.

Attractive Christmas Bills—Light Attendance at Grand Opera—Current Comment.

(Special to The Mirror.)

CINCINNATI, Dec. 22.

Attractive Christmas bills are in evidence at all our theatres. Julia Marlowe returned to Robinson's to-night after an absence of several seasons from the local stage, and proved more charming than ever in *When Knighthood Was in Flower*. Bruce McLean and Annie Clarke lent admirable support. Florodora next week.

The Pike company scored yesterday in a splendidly mounted revival of *Byron*. The chief parts were excellently acted by Byron England, Linnie Hudson Collier, and Angeline Dolores.

In *Old Kentucky* came back to the Walnut yesterday and began its ninth engagement in this city. Alice Treat Hunt was seen for the first time here as Madge Brerly, and was surrounded by a satisfactory company.

Nobody's Claim, a melodrama of the Far West, was the attraction yesterday at the Lyceum. At the matinee and night performances Friday the company will be seen in *Sapho*.

The Minstrels in *The Katzenjammer Kids* opened for the week at Heck's yesterday and duplicated the hit they made there in the same place last season.

Leslie's great play, *Minna von Barnhelm*, was adequately presented by the German stock company at the Odeon Thursday night, and pleased one of the largest and most cultured audiences of the season.

It is a regrettable fact that the grand opera season at Music Hall was not nearly so successful as last year's engagement. The absence of most of the leading artists and the changes in programme made necessary thereby, together with the approach of Christmas, kept the attendance down woefully, the matinee performance of *Die Meistersinger* being the only one that drew a really good house.

Glen McDonough was in town part of last week consulting with Kathryn Kidder concerning some changes in *Molly Pitcher*, several of which were tried during the week at Robinson's. The local verdict, submitted was that the play is a good one, which will serve Miss Kidder well when whipped into a little better shape.

H. A. SUTTON.

BALTIMORE.

Stock Company Returns—Other Holiday Bills—Actress Faints.

(Special to The Mirror.)

BALTIMORE, Dec. 22.

The Christmas week offering at Ford's is *The Chaplains*. The production is a very creditable one. Harry Croome was warmly welcomed, and proved as amusing as ever. The other principals are George K. Henry, Walter Jones, Joseph C. Miron, Ed Redway, Harold Blake, Marie Cahill, Eva Tanguay, and Margaret McKinney. Eben Holden will follow.

The Percy Haswell Stock company returned to Chase's Theatre after a week's absence in Washington, and presented *What Happened to Jones*. The play is well adapted to Miss Haswell's excellent company, and was in every respect satisfactorily presented. Handsome souvenirs were distributed this evening in honor of the one hundredth performance. *Peaceful Valley* will be next week's offering.

The Bostonians in *Maid Marian* is the attraction at the Academy of Music. *The Climbers* will follow.

The Evil Eye, presented by a competent company, holds the stage at the Auditorium Music Hall. *Put Me Off at Buffalo* is the underlined.

Effie opened to a crowded house at the Holiday Street Theatre, and, judging from the applause and enthusiasm, will continue to fine business. The bill next week will be *The Watch on the Rhine*.

Henrietta Crossman in *Miss Nell* at Chase's Theatre last week, owing to the season—namely, the week preceding Christmas—did not draw what the performances deserved.

Bessie Aubrey, a vocalist, who had a principal part in the programme of the Auditorium last week, failed after concluding her first song on Monday afternoon, and it was some time before she was revived. She recovered sufficiently by the evening to resume her work.

HAROLD RUTLEDGE.

BOOTH RELICS SOLD.

In the collection of books, pictures and autograph letters of the late General Adam Badeau, which was sold last week at auction by John Anderson, were a number of relics of Edwin Booth which brought very high prices. A portrait of Booth, by Walter M. Hackett, sold for \$2,000, and Booth's personal copy of *Shakespeare*, in three volumes, sold for \$275. A letter addressed to Booth in which the writer, a woman, asked for "but one glance of your eyes," a letter signed by John Raleigh, and a letter begging for the handkerchief used by Booth in *Richard III*, were also sold.

Robert Rogers, comedian, engaged, etc.

THE STOCK COMPANIES.

The Still Alarm was presented at Proctor's fifty-eighth street last week by Section D of the Proctor Stock company. Ned Howard Fowler in the role of Jack Manly deserves credit. Sol Allen, as Doc Wilbur, gave an excellent impersonation of an inventor, and Marion Longfellow was a charming and true Cad Wilbur. The rest of the cast was Edna Archer-Crawford, John B. Walker, Henry Stanley, Sumner Gard, Richard Lyle, Robert J. Ward, Joseph A. Jony, Joseph Malloy, Dan Evans, John J. Wightwick, Al. E. Greene, Eva Vincent, and Frances Lynn.

7-20-8 was the offering of Division A of the Proctor Stock company at Proctor's 125th street last week. The cast was made up of Walter R. Seymour, Duncan Harris, Ralph Dean, Charles M. Seay, George Friend, Richard Vivian, C. Wray Wallace, Julian Reed, Adelaide Kelm, Ada Levick, Eunette Jackson, and Beattie Barriello. An evenly, good performance was given.

Both Edna May and Cecil Spooner were in the cast of the Spooner Stock company's production last week, when Too Much Johnson was capitally presented to the usual very large audience. Cecil Spooner as Leonard and Edna May as Marion as Jennie Billings played these roles for all there is in them, but their opportunities were more than ordinarily limited, and for this reason first mention is really due Augustus Phillips, who in William Gillette's old part, Augustus Billings, made one of his most emphatic hits of the season. Walter Wilson, who is always reliable, cleverly combined low comedy with a truthful character drawing as Johnson. Edwin H. Currier was distinct in the role of Leon Datcha, as was Robert Ransom as Mr. Fidelity and Harold Kennedy as Mr. Mackintosh. Beta Villars, Ben F. Wilson, W. L. West, and Harry Hicks also gave commendable portrayals. The staging and scenery could hardly have been improved upon. Claude Thardo was unable to sing owing to a severe cold. This week, Cecil Spooner in That Girl from Texas.

The Elite Stock company at the Gotham Theatre, Brooklyn, produced last week, for the first time on any stage, a new play by Langdon McCormick, entitled An Old Colony Girl. As its title implies, the play is one dealing with incidents of the American Revolution. Although announced on the programme as a romance, it is in reality a melodrama. The plot is rather complicated, showing the heroism and steadfastness of a Yankee girl and her lover, and the cowardice and baseness of a British officer, who is a rival for her affections. A number of the situations are thrilling and effective, but the play needs pruning in certain places and padding in others, as well as a little more regard for logic. With these changes, the enthusiasm of the audience last week augurs well for its success. The honors of the performance went indisputably to Ethel Fuller as Priscilla, the Old Colony girl. She showed a thorough understanding of what was required of her and acted with vim and enthusiasm. In several of the emotional scenes her work was more than ordinarily skillful. Fletcher Harvey, as her lover, Alfred Ray, was vigorous and manly. Captain Montefelt, the villain, was satisfactorily enacted by Joseph L. Tracy. Edmund Day as Pompey, a colored servant; Langdon McCormick as Eli, a country boy; Emma De Castro as Arabella Hamilton, and Alice Shepard-Davenport as Lady Hamilton, all contributed good character bits. The rest of the cast was in the main satisfying and the staging of the play was unusually elaborate. Business was very good. This week Prison Bars, a new play by Edmund Day, stage director of the company.

The ever popular East Lynne was last week's bill at Corne Payton's Theatre, and with Rita Reed in her favorite role of Lady Isabel, Kirk Brown as Archibald Carlyle, Samie Bawdell as Cornelia, Charles Barringer as Sir Francis Levison, and Jennie Austin as Little Willie, did not fail to draw large and pleased audiences. A feature was made of a gown worn by Rita Reed that is said to have cost \$5,000, and was a source of considerable admiration. This week, A Midnight Bell.

The most elaborate production of the season was made at the Columbia Theatre last week, when Sardou's Cleopatra was presented to very good houses. Richard Buhler filled his last week with the company in the role of Marc Antony, and was excellent. He will be greatly missed. Valerie Bergere divided honors as Cleopatra, and others in the long cast were Frank R. Camp, E. L. Snader, Lillian Kemble, Emma Dunn, Gertrude Berkeley, James A. Biles, Avon Breyer, William Cavanaugh, and many more, including a large number of supers. The Christmas bill is Aristocracy.

Charles A. Blaney has engaged Sidney Toler, Macey Harlam, Richard Baker, Ethel Multon, Adele Lagree, Charles Stanley, De Witt C. Jennings, and E. S. Morley for his Brooklyn stock company, that opened last night at Blaney's Theatre, formerly the Novelty, in The Country Circus.

Ann Lee Willard will play a special engagement of two weeks with the Columbia Theatre Stock company, opening Dec. 23.

Miss Rose Edyth, premiere danseuse, has been engaged for the Christmas pantomime, Grand Opera House, Pittsburgh.

Arthur Maitland, for the past two Summers leading man of the Bond Stock company at Albion, N. Y., has completed negotiations with E. R. Jacobs, manager of Harmonia Blecker Hall, in that city, whereby he will place a permanent stock company of his own at that house for the Spring and Summer of 1902. Mr. Maitland will play the leading roles. Two plays a week will be given, commencing in May.

Alphonse Ethier and Frederick Douglas have leased the Star Theatre, Philadelphia, and re-engaged the company that until recently supported Carrie Radcliffe at that house. The company, that will be known as the Ethier-Douglas Stock company, reopened the Star yesterday with The Eagle's Nest.

August Balfour has joined the Girard Avenue Theatre Stock company, Philadelphia.

The Vendome Stock company, Nashville, gave a creditable production of The Three Musketeers week of Dec. 9. Malcolm Williams was successful as D'Artagnan, and the title characters were acted effectively by Jack Taylor, J. Sydney Macy, and Victor Morley. Minnie Radcliffe scored as Lady De Winter and Meta Brittain was dignified and womanly as the Queen. Good performances were offered by J. E. Applebee as Richelieu, and A. W. Fremont as Rochefort. Leila Morrison played Jacques, the boy, cleverly, and Grace Gibbins was a sweet Constance. J. Sydney Macy directed the production capably.

The Shen Stock company has been quite successful at the new Gilmore Theatre, Springfield, Mass. Business has been unusually good during the past two weeks. The company opened the season in Paterson, N. J., Nov. 18 and has returned there for Christmas and New Year weeks. The company includes W. A. Whittecar, W. L. Gleason, Frederic Power, Van Dyke Brooks, Charles Harris, James Austin, William Carney, Miss Crolius Gleason, Florida Kingsley, Adelaide Ober, Josephine Arthur, and May Hawthorne.

Lillian Mac Crawford, of the new American Theatre Stock company, Chicago, fainted after the second act of The Price of Silence Dec. 10, and has been confined to her bed with nervous prostration.

Al. Phillips has closed his engagement in New York and is now leading man at the Empire Stock company, Toledo, O.

Hallett Thompson, leading man of the stock company at the Central Theatre, San Francisco, was badly burned about the face during the performance of The Streets of New York Dec. 6.

The accident was by the explosion of a powder barrel during the fire scene in the play.

Carrie Radcliffe closed a prosperous season at the Star Theatre, Philadelphia, and with her company will soon reopen for the rest of the season at a Philadelphia theatre that is now being remodeled for her.

Richard Buhler, who has been leading man this season of the Columbia Theatre company, Brooklyn, has resigned that position to become a member of the stock company at Hopkins Theatre, Chicago.

SARAH TRUAX.

On this page of THE MIRROR there appears a portrait of Sarah Truax, leading woman of the Grand Opera House Stock company, Pittsburgh. Manager Harry Davis, of this company, has commissioned J. L. C. Clarke to write a new play for Miss Truax, in which she will make her debut as a star. Mr. Clarke recently has made several visits to Pittsburgh to see Miss Truax's various performances in order to study her style. He recognizes in her not merely the possession of emotional power, but the gift of interpreting the higher phases of passion, and seeing this, he has set about to fit her with a play accordingly. Still a very young woman, Miss Truax has brought the leading critics to admit that she has power and ability considerably out of the ordinary. She has captivated the public of Baltimore, Syracuse, Buffalo, Detroit, and Pittsburgh during her career in stock work in these cities. Last week in Pittsburgh Miss Truax made her debut as Juliet, and from all accounts the passion, intensity and realism which she displayed in the part were such as are rarely seen. During her career with the Grand Opera House Stock company Miss Truax



Photo by D. Boser, Pittsburgh.

SARAH TRUAX.

has essayed a wide range of parts, eliciting high praise from the critics and the enthusiastic approval of the public. Her repertoire with Manager Davis' company has so far included Leah, the Forsaken; Cigarette in Under Two Flags; Fortia in The Merchant of Venice; Kate Hardcastle in She Stoops to Conquer; Clorinda Wildaire in A Lady of Quality; Lady Babbalanza in The Little Minister; Rosemond in Sowing the Wind; Claire Ffolliott in The Shaughraun; Remde de Cocheoret in Under the Red Robe; Lady Isabel and Madame Vine in East Lynne, and the title-roles in Peg Woffington, Barbara Frietche, and Miss Hobbs.

FROCKS AND FRILLS AND LADY MARGARET.

Scribe, the famous French dramatist of years gone by, wrote a comedy called Fairy Fingers. Recently Edward R. Ross, of England—not the rapid-fire book-playmaker of America—adapted Fairy Fingers into English and called it Lady Margaret. Sydney Grundy also made an adaptation of the same play, giving it the title Frocks and Frills. The American rights to Lady Margaret were secured by Amelia Bingham, who declared her intention of producing it at the Bijou Theatre on Jan. 27. The rights to Frocks and Frills were secured by Charles Frohman, who is to produce the play in both London and New York. The London production will occur at the Duke of York's Theatre next month.

Regarding the New York production several announcements were made. First, it was to occur at some indefinite time during the Winter; then, probably at the Garden Theatre in January by a special company. Finally, after Miss Bingham's opening date had been set, came the surprising news that Daniel Frohman's stock company would open in Frocks and Frills at Daly's Theatre on Jan. 7, twenty days ahead of Miss Bingham's production of Mr. Ross's version of the Scribe comedy. This news was surprising, because previously it had been given out that the Daniel Frohman Stock company would give Paul Potter's dramatization of Victor Hugo's "Notre Dame" as their first play. Now it is said that Notre Dame will be done later. By the radical change of plans Mr. Frohman steals a march on Miss Bingham, and New York will see Frocks and Frills before it sees Lady Margaret. Yet it has been said, and with much truth, that the race is not always to the swift.

This bit of theatrical history brings to mind another axiom: "History repeats itself." One recalls how last Summer, when James K. Hackett, branching out as an independent star, decided to appear in Don Caesar's Return, William Fawcett, who was to have starred in The Second in

Command, was rushed by Mr. Frohman into A Royal Rival, also a Don Caesar play, and opened at the Criterion before Mr. Hackett opened at Wallack's. One recalls also how when Henrietta Crossman scored a success as Nell Gwynne, Ada Rehan was starred in a Nell Gwynne play, and every attempt was made to keep Miss Crossman out of New York. But Miss Crossman stayed longer than Miss Rehan. Later, on the road, Miss Rehan was booked ahead of Miss Crossman until a tardy prudence counseled otherwise.

A PROSPEROUS STOCK THEATRE.

Under the able management of Harry Davis, the Grand Opera House in Pittsburgh this year is having a most prosperous season. This is the stock company's sixth year in Pittsburgh, and the clientele of the theatre consists of the best class of theatregoers. The Grand Opera House is conducted on a most liberal plane. The best plays are given, with productions that in many cases have surpassed in lavishness the original productions.

J. C. Huffman is the stage-manager, and all of his productions show careful thought, unusual ability in the management of crowds, and excellent taste in scenery and costumes. Sarah Truax is the leading lady. She has won the admiration of the patrons of the theatre by her convincing work. R. Y. Ingersoll is the leading man, winning golden opinions for his acting.

Cinderella, the Christmas pantomime which is being produced this week, employs two hundred and fifty adults and forty children. Twenty-one scenes have been built for this production. Seventeen horses are required in this play. The usual force of fifteen carpenters, seven dyemen and six property men is augmented to twenty carpenters, fourteen dyemen and eight property men. Three electricians are given employment

REFLECTIONS.

The New York Press Club will, in a few weeks, come into possession of six beds in New York hospitals, for which an endowment fund has been left by a deceased member. With the two Pulitzer beds the club will have eight—far more than are ordinarily required by the members. It has been suggested that one of the beds be transferred to the Actors' Fund and one to the Masonic Relief Association. The question will be brought before the Press Club trustees at their next meeting.

While resting in Chicago last week Ella Cameron, J. Leonard Clark and Rono Marston, of Whitney and Knowles' Quo Vadis, were entertained by Miss Marston's cousin, Dr. E. J. Dennis, of that city.

The English rights to In the Palace of the King have been sold by Liebler and Company to George Maxwell. It is said that a grand opera, founded on the play, will be produced at Covent Garden next season.

Mrs. Frank Sheridan, the youngest daughter of Marie Wainwright, is ill with spinal meningitis at her home in this city.

The Philadelphia Record Almanac for 1902 has been issued. It contains a wealth of information in compact form, so arranged as to be easy of reference. While a portion of the contents relates especially to Philadelphia, there are also valuable statistics and other matters of general interest.

The partnership existing between James E. Waite and H. D. Graham in the production of Uncle Terry has been dissolved and Mr. Waite assumes the control of the tour. The press of New England are loud in their praise of the production and of Mr. Waite in the part of Uncle Terry. His acting is said to equal that of any player that has appeared in this line of character work. The company, after resting, will open at Holyoke, Mass., on Christmas Day.

Charles H. Jones made so thorough an artistic success in his stage management of King Dodo in Chicago that Henry W. Savage has called him from the No. 1 company to rehearse and manage the new No. 2 organization.

Harry Laurence, comedian of the Treasure Island company, was married at Camden, N. J., on Dec. 18 to Ida Mae Miller, a non-professional.

Mr. and Mrs. Aubrey Noyes (Emily Lascell) have resigned from An Actor's Romance.

Irene Timmons, her understudy, has succeeded Florence Wickliffe, leading woman of Barbara Frietche.

Edwin Nye, who was to have opened with his new play Jan. 8, has changed his plans and signed to play De Jose in Don Caesar's Rival.

Allan McPhail, who has been in advance of A Homespun Heart, has been released by Walter Floyd to accept a similar position with The Last Sentence.

A Guilty Mother, managed by Henry Myers, closed at Austin, Tex., Dec. 11.

Louis G. Menke, formerly press representative of the old Star Theatre, has been engaged by Manager William T. Keogh for a like position at the new Star Theatre. Mr. Menke also is doing the press work for Huber's Museum and the Sullivan, Harris and Woods' attractions.

Mr. and Mrs. Thomas E. Murray are spending six weeks on the Continent visiting the principal winter resorts of France and Italy previous to the pantomime season in England. They will return to London shortly. Mr. Murray is having a new play written for him by Seymour Hicks and Walter Slaughter, that he intends to bring to America next year.

Cecilia Loftus, because of illness, retired temporarily from E. H. Sothern's company in Baltimore Dec. 13. Helen MacGregor took Miss Loftus' role of Catherine in If I Were King at the performance on Saturday and gave an admirable performance. During Mr. Sothern's engagement in Brooklyn last week Susanne Sheldon was the Catherine, while Miss MacGregor succeeded Miss Sheldon as Huguetta, in which role she was equally successful. It is expected that Miss Loftus will rejoin the company in Chicago this week and remain until Spring, when she leaves to join Sir Henry Irving's company.

E. C. Vanderpoorten, an executor, is in charge of the Milford, Ill., Opera House. His address is Watseka, Ill.

Fred A. Hodgson, manager of Orrin's Circus, was married in this city Nov. 8 to Carrie F. Briegel.

Sadie Claffin, of The Village Person, who suffered a mental collapse a few weeks ago, is at the Kline Hospital, Fort Dodge, Iowa. She is said to be violently insane.

Lillian Hale Emery, of Two Little Vagrants, was forced through illness to temporarily retire from the cast while playing in Brooklyn recently. Ethel Brandon will play the role until Miss Emery recovers. She is under the care of two physicians in Brooklyn.

Dorothy Quinette, leading woman in Midnight in Chinatown, was compelled to resign temporarily owing to an attack of peritonitis. She has returned to her home in Chicago.

Vivian Woods, author of Horatius, Frederick Ward's new tragedy, delivered an address recently before a teachers' institute in the Assembly Chamber of the State Capitol in Sacramento, Cal. The subject was, "Seven Weeks with Stage Folk," and it was descriptive of her trip on the road with the Frederick Ward company for the rehearsals and production of her play. The lecture has attracted considerable attention and was extremely well received.

Amelia Glover Russell, the once famous dancer, was married to Albert Lawrence, at Bayville, L. I., Dec. 21.

The odor of escaping gas became so strong during a lecture given in the Mantank Theatre, Brooklyn on Sunday evening that many of the audience were compelled to leave their seats. Upon investigation it was found that some one had turned on a number of gas jets with the intention, it is believed, of burning the theatre.

A report is current in Paris that the Barzun and Bailey Circus, that left this country in 1897, will return to its native land ere long.

A new play entitled The Clockwork Man, by Charles Hannan, was produced at the Richmond Theatre, Richmond, England, on Dec. 12. In the cast were Harry Nicholas, Courtney Thorne, Henry J. Hadfield, Robert Farquharson, Robert Carter, Mr. Gale, Octavia Kemmure, Miss Nicholas, Gladys Erskine, Isabel Egremont, and Mrs. Desmond.

Charles Harold, of A Bachelor's Homecoming, is dangerously ill with pneumonia at the Kane Summit Hospital, Kane, Pa.

Hale Hamilton and Jane Oaker were married in St. Louis Dec. 21.

Wilhelm Schaeffer composed a march for and dedicated it to the Greater New York Bazaar, which was played and won favor at the bazaar warming of the association on the night of Dec. 19.

The Christmas number of The Literary Collector, a magazine published in New York for those whose delight is in books and other beautiful things, contains a number of articles of particular interest to bibliophiles. The number is handsomely printed and is illustrated with fine reproductions of old portraits and title pages.

D. V. Arthur and Alfred E. Aarons will produce at the Columbia Theatre, Boston, Jan. 12, My Antoinette, a new musical comedy by George Danes and Ivan Caryll. Charles E. Evans will have the leading role, and Nettie Black also has been engaged.

F. C. Whitney will produce Stanislaus Stange's dramatization of the "Nick Carter" stories at the Academy of Music next season.

Harriette Weems returns to her studio on Jan. 6.

man. Copyright by the Dramatic Publishing Company.

THE USHER.



The pecuniary prospects of the New York opera season are excellent. Indeed, the public seems to be taking more interest in the musical season than in the theatrical season this year. A reason for that may be that the public receive art value for their money as a general thing in the music world. This year the opera season begins later at the Metropolitan and covers a shorter period than usual. The company is strong, although there is no compensation for the absence of Jean de Reszke.

Mary Johnston's romance, "Audrey," is being dramatized by Ernest F. Boddington for Liebler and Company, who have secured the stage rights of this as yet unpublished novel. Mr. Boddington made a dramatization of Miss Johnston's "To Have and To Hold," which in a mutilated and deteriorated form was acted in this city and elsewhere last season.

Curiosity about the career of Count D'Orsay, which has been stimulated by the run of *The Last of the Dandies* in London, has resulted in unearthing many interesting and hitherto unknown facts with reference to that personage.

Those who have had access to certain secret official records maintain that Louis Napoleon was inclined to overlook D'Orsay on his return to Paris because from state papers he discovered that D'Orsay had been the paid spy in London of Louis Philippe. That explanation would clear the mystery which attends this part of Count D'Orsay's career. Napoleon III was a grateful man, and his temporary indifference to D'Orsay when he had power to assist him puzzled many at the time and has been inexplicable to others since.

Apropos of Napoleon III, Howard Paul writes that his widow, Eugenie, has been staying lately at the Hotel Continental in Paris. She is en route to the Riviera.

A Western newspaper says: "It (meaning the Theatrical Trust) has been a great benefice to local managers throughout the country."

The ignorance on this subject of *The Minstrel*'s contemporary may be blissful, but it is none the less dense.

With bated breath, to be sure, but nevertheless with unmistakable emphasis, the local manager almost anywhere who has his business directed for him by the Trust will pour out a tale of woe to any one whom he believes is "safe."

Except the pretense of system in bookings there is none followed by the Trust. To book their own attractions to the best advantage and to manipulate other attractions in the manner most conducive to their own profit is the closest approach to a plan that is followed.

Even in the small towns this lack of order results in the most disastrous collisions of attractions. Managers in one-night stands are instructed to boom Syndicate "shows" at the expense of outside combinations.

The Trust drains the resources of all those connected with theatres and traveling companies, and profits all the time by its open-and-shut methods, irrespective of the interests of those upon whom it fattens.

Annie Irish has not played traveling engagements separately from her husband, J. E. Dodson, for a number of years; in fact, her engagements have been played chiefly during that time in New York, as she has a charming home of her own which she naturally does not care to leave. Miss Irish, in order to remain in New York, after her engagement with Mrs. Fiske at the Manhattan, will appear in Lady Margaret with Amelia Bingham at the Bijou Theatre late in January.

Mrs. Campbell, at the close of her bewildering first day in this country—last Saturday—expressed herself as impressed most by three things—the noises of Broadway, the American accent, and the perseverance of the reporters.

It will not take Mrs. Campbell long to become accustomed to all these peculiarities.

Mrs. Campbell, with the exception of Ellen Terry, is the most distinguished player on the London stage, and the artistic character of her repertoire will lend vital interest to her coming tour.

Mrs. Campbell's London theatre has been subtle for the term of her American visit to a young management that is to exploit, I understand, a new musical comedy.

An article in the *Pittsburg Gazette* last

Saturday purports to disclose a plan that is intended to revolutionize present theatrical methods.

According to the *Gazette* "a syndicate of capitalists has been formed which intends, if possible, to secure control of all the leading dramatic stars in the United States." It is then proposed to send the stars on the road, the local stock companies in the various cities visited to support them during their engagement. The *Gazette* says that a number of the principal artists have been approached, and that the scheme is to have them tour alone on the old Palmy Day principle and to be supported in the various cities by local stock companies.

"If the scheme proves successful," says the *Gazette*, "it means the practical dissolution of the Theatrical Syndicate, which has controlled affairs for the past five or six years."

Inquiry fails to reveal any basis for this story, although if it accomplishes the result in question it might prove a decided benefit to theatrical business and theatrical art in clearing away the chief obstacle to the progress of both.

APPLETON HERE; GOODWINS COMING.

George J. Appleton, manager of Mr. and Mrs. N. C. Goodwin (Marine Elliott) arrived here from London on the steamer *Minnehaha* last Saturday. He precedes his stars, who are now in the South of France, and will sail for these shores Jan. 4. Mr. Appleton expressed himself to a *Minstrel* man as glad to be back in his native land again, though his stay abroad had been a pleasant one.

Mr. and Mrs. Goodwin's season at the Com-

IN MEMORY OF EVERETT KING.

With the passing of Everett King, on the thirteenth of this month, an actor of rare promise was lost to the American stage, and high hopes that had been built by his many friends were suddenly destroyed. A sketch of his career appeared in the last issue of *The Minstrel*. In this issue is reproduced the last picture that was made of him, in the character of Hamlet. In that, he made his greatest success.

Mr. King's death was peculiarly pathetic. He was in the prime of his youth, and the future seemed filled with brilliant promises for him. But he was cut off suddenly and almost without warning. His death is deeply regretted and profoundly mourned, not only by his personal friends, but by many who knew him only by his work.

Owing to his malady—diphtheria—the arrangements for his burial were necessarily hurried, and no church service was possible. On Sunday, Dec. 15, a few of his most intimate friends gathered at the Willard Parker Hospital, where he died, and from there took the remains directly to the Actors' Fund plot, in the Cemetery of the Evergreens. Over the grave the services for the dead of the Episcopal Church were read by John Ernest McCann, who was one of Mr. King's closest friends. Since then a number of the dead player's comrades have journeyed to the spot, and have placed garlands on the grave and planted ivy there.

ELEANOR ROBSON MAY ACT IN LONDON.

There is a strong probability that Eleanor Robson, whose artistic work has brought her to the fore in a comparatively short period, may go to London in the Spring to take the part of Lucy in Mrs. Humphry Ward's dramatization of her novel, "Eleanor." The play is to be produced at the St. James Theatre in May, and Mrs. Ward has made a special request to Liebler and Company, Miss Robson's managers, that the young actress be loaned the production. The request is receiving favorable consideration, and it is quite likely that Miss Robson will accept the engagement. The role is thought to be admirably suited

PERSONAL.



Photo by White, N. Y.

BASS.—Alden Bass is pictured above as the young farmer in *Peaceful Valley*.

AYRES.—Sydney Ayres, for a number of years well known in connection with special productions, will star next season in *Heart and Sword*.

POTTER.—Mrs. Brown Potter, upon invitation of the Lord Mayor of Gorleston, England, has agreed to read Tennyson's "Wild Bells" to the accompaniment of chimes in that city on New Year's Eve.

GALLAND.—Bertha Galland closed her tour in *The Forest Lovers* on Saturday. She may resume, with a new play, in the Spring.

MCINTOSH.—Burr McIntosh left the cast of *Under Southern Skies* last week, Frank Hatch succeeding him as Colonel Daubeny.

MARTINOT.—Sadie Martinot may star in Germany next season, Gustave Amberg having made an offer to manage her there. She will present, in English, *Sapho*, *The Marriage Game*, and *The Passport*.

ADAMS.—By the will of John B. Evans, of Leadville, Col., Maude Adams inherited last week two mining claims at Kokomo, Col. Miss Adams was a protégée of Mr. Evans.

EDSON.—Robert Edson has resigned from Amelia Bingham's company; he will leave before the New York engagement begins. A difference of opinion over the part allotted him is said to have led him to resign.

GILMORE.—Paul Gilmore and Mary Alice Goodwin were married at East Liverpool, O., on Dec. 18.

CLARGES.—Verner Clarges has been engaged for Amelia Bingham's company.

BLOODGOOD.—Clara Bloodgood will have a prominent part in the new Clyde Fitch play, that Charles Frohman is to produce.

ESMOND.—Henry V. Esmond, who has been supervising the Empire Stock company's rehearsals of *The Wilderness*, sailed for England Dec. 18.

MCCANN.—John Ernest McCann is spending Christmas week with his two children in West Newton, Mass.

YOUNG.—James Young and James A. Young have become confused in the public mind recently. James Young, who was a member of the Augustin Daly and the Sir Henry Irving companies and who toured the South in Lord Byron, is now living in this city. James A. Young is on the road in the South with the *Quo Vadis* company.

DREW.—Louisa Drew, daughter of John Drew, became a member of her father's company last evening, playing the role originated by Caroline Keeler in *The Second in Command*.

PARR.—Albert Parr has resigned from the Bostonians and will join the Lola Glaser Opera company to sing the tenor role in *Dolly Varden*.

WILLARD.—E. S. Willard will give the services of his company and himself to the committee of the Garfield Memorial Hospital on the afternoon of Wednesday, Jan. 23, when he will appear as David Garrick at the New National Theatre, Washington.

FYFFE.—Charles J. Fyffe, the well remembered old player who is now a resident at the Edwin Forrest Home, gave a Shakespearean recital at Danville, Pa., on Dec. 10, and was highly praised by the local press.

SMITH.—Mrs. Sol Smith has resigned from the Sag Harbor company.

CLARKE.—Harry Corson Clarke arrived in town yesterday (Monday) after a successful season of ten weeks with the *Bellevue* Stock company in Washington. He will remain in New York for a few weeks and will then start on a starring tour through the East in his last season's success, *What Did Tomkins Do?*

ARBuckle.—Macy Arbuckle is visiting his parents, in St. Louis, during the Christmas holidays.

AT THE CASINO.

When the Shubert Brothers assume control of the Casino in May, it is likely that they will produce there a Chinese Honeymoon, the successful English musical comedy. Manager John C. Fisher, of Florida, is negotiating with the Shuberts for time for his production of *The Silver Slipper* as the Casino's opening attraction next season.



THE LATE EVERETT KING.

edy Theatre, London," said he, "lasted one hundred and three nights. When *We Were Twenty-one* was well received, and Mr. Goodwin and Miss Elliott won strong personal successes. The season was not an unprofitable one. On the contrary, we did not have a single losing week. Both Mr. and Mrs. Goodwin were entertained extensively. They were dined shortly before their departure by the Old Players and Playgoers' clubs, and made speeches there upon the so-called 'American invasion.' They are now taking a brief rest in the South of France and will sail for America Jan. 4 on the White Star line. Their tour here will open Jan. 20 in Brooklyn, and will last until June 1, and take in the South and the Pacific Coast. The plays will be, *When We Were Twenty-one* and *An American Citizen*. Late in the season a new play probably will be tried, but just what it will be I am not at liberty to disclose. Haddon Chambers, by the way, is writing a play for Mr. Goodwin and Miss Elliott. It is to be delivered to them in January.

"The company will include Mr. and Mrs. J. R. Canford, Nell O'Brien, and Frederick Tyler, all of whom have been with us in England. The other members will be decided upon later.

YULETIDE GAMBOLE OF THE LAMBS.

The annual Christmas gambol of the Lambs will be held next Sunday evening at the Lambs' Theatre Annex—in other words, the Garrick Theatre. As usual, the performance will be private, the attendance being limited to members and to seventy-five guests. The customary diligent efforts were made to keep secret the programme, that will consist of *Beauty and the Beast*, an East Side lullaby, by Clay M. Greene; *Virtue Is Its Own Reward*, "a study in resolves," by Henry M. Bloom, Jr., and *The Land of Delft*, an operetta with book by Joseph Herbert and music by Arthur Wald. Besides this entertainment there will be a Christmas tree, and a banquet.

LOUISE MACKINTOSH AND ROBERT ROGERS.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are with *The Price of Peace* at McVicker's Theatre, Chicago.

to her temperament and ability, and it is expected that she will duplicate in it the successes she has won here in Arizona, *Unlabeled Bread*, *In a Balcony*, and *A Gentleman of France*.

TIM MURPHY ENTERTAINED.

Tim Murphy was the guest of honor at a large reception given by the Elks at Lincoln, Neb., Dec. 6. The lodge attended the performance at the Oliver Theatre and then escorted Mr. Murphy to the banquet hall, where he occupied the position of honor, having for his neighbors William Jennings Bryan and Governor Savage. Mr. and Mrs. Murphy have received much social attention this season. Upon their recent appearance at Indianapolis they were dined by Booth Tarkington, author of *The Gentleman from Indiana* and *Beaucaire*.

MRS. PATRICK CAMPBELL HERE.

Mrs. Patrick Campbell had her first sight of America on Saturday, when she arrived here for a tour under the management of Liebler and Company. She went to the Hotel Imperial and stayed overnight, leaving on Sunday for Chicago, where her season will open next Monday at the Grand Opera House. Mrs. Campbell's supporting company accompanied her and they will rehearse all this week. Mrs. Campbell's engagement in this city will begin at the Theatre Republic Jan. 13, when *Magda* will be the bill.

ELECTRA CHANGED FOR JULIA MARLOWE.

Julia Marlowe's first new production during her coming engagement at the Criterion Theatre will be, it is said, *Electra*, the drama by E. F. V. Golds, that has set Spain and South America aflame by its anti-jeffersonian sentiments. In the translation that Miss Marlowe will use the religious theme of the play will be eliminated, leaving a simple love story. Just what effect this will have upon the strength of the drama remains to be seen. The production, however, will be awaited with great interest.

Ernest Lamson with York State Folks.

CURRENT AMUSEMENTS.

Manhattan Borough.
West Ending December 28.
METROPOLIS (Third Ave. and 143d St.), At Cripple Creek.
OLYMPIA (229 Third Ave., nr. 130th St.), The Ben Ton Burlesque.
HARLEM OPERA HOUSE (209-211 West 125th St.), David Warfield as The Auctioneer—105 plus 1 to 3 Times.
HURTH AND SEAMON'S (201-211 West 125th St.), Vaudeville.
PROCTOR'S (128th St., nr. Lexington Ave.), Vaudeville, also The Last Word—Every afternoon and evening.
KROGG'S STAR (107th St., nr. Lexington Ave.), Inaugural named for Mon., Dec. 30.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
MAJESTIC (Sixth Ave. and 58th St.), New building.
PROCTOR'S PALACE (203 St., bet. Lexington and Third Ave.), Vaudeville every afternoon and evening.
CARNegie HALL (Seventh Ave. and 57th St.), Kabell in a Paganini Recital—Sat. Aft., Dec. 28.
COLONIAL (1004 Broadway and 104-170 West 47th St.), New Building.
LONG ACRES SQUARE (Broadway and 45th St.), New building.
NEW YORK (Broadway and 45th St.), "Mon., Oct. 14—Fridays—379 plus 11th Week—25 to 30 Times.
CRITERION (Broadway and 44th St.), Mrs. Lodie Carter in Du Barry—Announced for Christmas Night.
VICTORIA (Seventh Ave. and 43d St.), "Tues., Dec. 10—Saddle Martin in The Marriage Game—3d Week—14 to 20 Times.
REPUBLIC (207-211 West 43d St.), "Tues., Nov. 13—Grace George in Under Southern Skies—7th Week—40 to 50 Times.
AMERICAN (Ninth Ave., 43d to 41st St.), 2d Season of Henry Greenwald Stock—around the World in Eighty Days.
MURPHY HALL (Lexington Ave. and 41st St.), 4th Season of Henry V. Donnelly Stock—The Charity Ball.
BROADWAY (Broadway and 41st St.), "Mon., Nov. 4—The Sleeping Beauty and the Beast—8th Week—25 to 30 Times.
MENDELSSOHN HALL (113 West 40th St.), Fritz Kreisler and Schumann-Helik Recital—Tues. Aft., Dec. 31.
EMPIRE (Broadway and 40th St.), "Mon., Dec. 23—The Flying Dutchman—1st Week—15 to 20 Times.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), 1st Week of Grand Opera—Tosca and Isolde, Romeo and Juliette, Il Barbiere di Siviglia, and Faust.
CASINO (Broadway and 39th St.), "Mon., Oct. 14—Anna Held in The Little Duchess—11th Week—25 to 30 Times.
KNICKERBOCKER (Broadway and 39th St.), "Mon., Nov. 11—Edna Adams in Quality Street—7th Week—24 to 31 Times.
HERALD SQUARE (Broadway and 39th St.), "Mon., Dec. 2—Richard Mansfield as Desires—4th Week—25 to 30 Times.
GARRICK (10th St., east of Sixth Ave.), "Mon., Oct. 7—Charles Kirtley in A Message from Mars—12th Week—31 to 35 Times.
SAVOY (113 West 34th St.), "Mon., Dec. 16—Henry Miller in D'Arcy of the Guards—2d Week—8 to 12 Times.
MANHATTAN (128-129 Broadway), "Tues., Eve., Sept. 24—Mrs. Fiske engagement—14th Week—Mon., Nov. 25—The Unwelcome Mrs. Hatch—5th Week—25 to 30 Times.
THIRD AVENUE (Third Avenue and 31st St.), When London Sleeps.
BUOU (129 Broadway), "Mon., Dec. 23—May Irwin in Revival of The Widow Jones—1st Week—1 to 5 Times.
WALLACE'S (Broadway and 30th St.), "Mon., Nov. 12—Colorado—4th Week—41 to 45 Times.
DALL'S (Broadway and 30th St.), "Mon., Sept. 16—James T. Powers in The Messenger Boy—15th Week—24 to 31 Times.
WEISS AND FIELDS (Broadway and 30th St.), "Tues., Sept. 8—Buddy Holly—17th Week—125 to 150 Times—Thurs., Nov. 7—Twenty on A Message from Mars—4th Week—54 to 61 Times.
CONVICTS (Broadway and 30th St.), Closed Sat. Eve., Dec. 21.
PROCTOR'S FIFTH AVENUE (Broadway and 30th St.), Continuous Vaudeville—Also The Still Alarm.
GARDEN (Madison Ave. and 27th St.), "Mon., Dec. 2—Virginia Harp in Allie of Old Vincennes—4th Week—25 to 30 Times.
MADISON SQUARE GARDEN (Madison and Fourth Ave., bet. 32d and 33d Sts.), "Tues., Dec. 18—Mrs. Fiske engagement—14th Week—Mon., Nov. 25—The Unwelcome Mrs. Hatch—5th Week—25 to 30 Times.
MIRAGE (312-314 Eighth Ave.), Fred Irwin's Big Show.
MADISON SQUARE (34th St., nr. Broadway), "Mon., Sept. 24—The Liberty Bells—12th Week—20 to 25 Times.
LICKING (Fourth Ave., bet. 26th and 25d Sts.), "Wed., Dec. 4—Anna Russell and Mrs. G. H. O'Brien in The Girl and the Judge—4th Week—25 to 30 Times.
ROSE KIDNEY (30th St., nr. Sixth Ave.), Figures in Wax—Closed and vaudeville.
PROCTOR'S 6th St. (bet. Sixth and Seventh Ave.), Vaudeville every afternoon and evening.
GRAND OPERA HOUSE (Ninth Ave. and 2nd St.), "Tues., Dec. 18—The Flying Dutchman—1st Week—15 to 20 Times.
IRVING PLACE (Southwest cor. 15th St.), German Drama, Comedy, and Farce.
FOURTEENTH STREET (44th St., nr. Sixth Ave.), "Tues., Dec. 18—The Flying Dutchman—1st Week—15 to 20 Times.
KNIGHTS (East 14th St., nr. Broadway), 400th Week of continuous vaudeville—12.50 to 11.00 p.m.
ACADEMY (Broadway and 14th St.), "Tues., Nov. 12—Survival—Way Down East—4th Week—42 to 45 Times.
TONY PATTON'S (145-147 East 14th St.), Continuous vaudeville—12.50 to 11.00 p.m.
DEWEY (125-127 East 14th St.), The Jolly Green Widower.
GERMANIA (147 East 14th St.), "Sat. Eve., Sept. 21—Adolph Pabst in Im Lande der Freiheit—14th Week—25 to 30 Times.
LONDON (147-149 Broadway), Rose Sybil's London Drama.
PROCTOR'S (149-151 Broadway), The Hebrew Drama.
MIRAGE (147-149 Broadway), The Oriental Burlesque.
CELESTIA (147-149 Broadway), The Hebrew Drama.
WINDSOR (147-149 Broadway), The Hebrew Drama.
* Indicates Date of Run Commencement.

AT THE THEATRES.

Savoy—D'Arcy of the Guards.

Comedy in four acts, by Louis Evan Shipman. Produced Dec. 16.

Major John D'Arcy Henry Miller
Colonel Sir Edward James Elliot
Major Dalrymple George C. Pearce
Captain Dacier Merian Burne
Captain Pugh Robert Warring
Captain Gentry Thomas Prescott
Captain Kelly Elsie L. Jones
Captain Gregory Walter Allen
Sergeant Trip James A. Lenky
Captain Williams John Cooper
Captain Kelly George Cooper
Captain Kelly Charles F. Gotthold
Sergeant Davis Arthur Elliot
Sergeant Otto Turner
Mrs. Townsend Janet Harrington
Pamela Townsend Florence Rockwell
Cynthia Steele Louise Welton

When a play fulfills its purpose of entertaining, many of its faults may be forgiven. A pleasing, wholesome story, attractively told, is always welcome even though the story be conventional and trilling and its treatment not that of the expert playwright. For these reasons a verdict of commendation may be given to D'Arcy of the Guards, the four-act comedy by Louis Evan Shipman, that Henry Miller produced at the Savoy Theatre Dec. 16. No one could truthfully call D'Arcy of the Guards a brilliant comedy, a masterpiece of stagecraft. Its merits are mild, but its faults are mild, too, and do not offend. Mr. Shipman has used a historical incident, the Revolution as the basis of his play, altering the incident to suit his own needs, so that it forms the plot of a simple, pretty romance.

The action passes in Philadelphia in 1777, when the city was occupied by the British. Major John D'Arcy, of the Grenadier Guards, and his comrade, Captain Gregory, are quartered at the home of the Townshends, ardent Americans all. Pamela, the pretty daughter of the household, captivates D'Arcy, and with an Irishman's blarney he tries to court her. But she is a defiant little rebel and treats her admirer with scorn, even though he protects her from an insulting Hessian in the first act, and saves her brother from arrest as a spy in the second. There is a gathering of British officers at the Townshend home in Act III, and a plan for an attack on Washington at Valley Forge is divulged. After the departure of the officers Pamela discovers a paper, accidentally dropped, that describes the plan. She resolves to make her way through the

lines and inform the Americans, but is stopped at the door by D'Arcy, who overhears her scheme. She has his revolver, and in the attempt to escape discharge it and wounds him in the right arm. Manning a proper servant has conveyed the news of the intended attack to Valley Forge and the British are repulsed. Later Pamela is arrested for having informed the Americans, but she clears herself. D'Arcy has been ill from his wound, and Pamela, nursing him, has found out that she loves him, and when he proposes their romance has a joyous ending.

These slender incidents Mr. Shipman tells gracefully, managing to avoid, save in one scene, the melodramatic. Thus he accomplishes the rather unusual feat of making a war play that is a light comedy. Some of the developments of the plot are implausible, and much must be taken for granted. The story, however, progresses steadily, but quietly. The want of action is in part atoned for by the dialogue, that is pretty, natural enough and often witty. There is an effective stage picture in the third act, when the gorgeous redcoats are gathered about the table, smoking long clay pipes and drinking punch. One of the officers, played by Merian Burne, sings "Sally in Our Alley," in a rich and expressive voice. The others join in the chorus, and the whole scene has a delightful atmosphere of realism.

Mr. Miller has no difficult task in the role of Major D'Arcy, and though he has done better work in The Only Way and Heartsease, he makes an always agreeable impression. An actor of greater spontaneity would make the gallant young Irishman more rollicking and careless, as he should properly be. Yet while Mr. Miller does not act the Irishman, and even lapses in his brogue frequently, his performance is otherwise finished and sincere.

Florence Rockwell made a heroine pretty enough to give abundant reason for D'Arcy's love at first sight. She was painstaking and correct in her acting, and gave much sweetness and daintiness to the character. Arthur Elliot doubled excellently as a quiet Quaker and a big-voiced Colonel. Walter Allen made a dryly humorous Captain Gregory. Charles F. Gotthold offered a praiseworthy performance of the heroine's brother; Otto Turner was good as a negro servant, and the other roles, all unimportant, were capably taken.

The settings, two interiors and an exterior, were all good, and the stage was managed admirably. One detail pleasing to note occurred when a window was closed and the curtains before it swung gently in the breeze.

Irving Place—The Marriage Market.

Farce in three acts by Georg Oskowski. Produced Dec. 18.

Von Grolmann Max Haendler
Adelaide Max Haendler
Bertha Frida Brandt
Dorinda Ludwig von Osterman
Elli Katha Brandt
Miss Von Grolmann Grete Kuper
Captain von Wendlandt Otto Othert
Lieutenant von Schmidt Matthias Claudius
Bernard Stenius Adolf Zimmermann
Ferdinand Stenius Vladimir Schamburg
Guido Oskowski Victor Horvitz
Friedrich Gustav von Seyffertitz
Jetta Gustav Frankel

Herr Corried recognized the qualities making for success in the new play put on at his theatre on Tuesday night, when, last week, he announced that it was to hold the boards through the holiday season. Judging from its reception at its first presentation in America it could be run indefinitely.

The Marriage Market is a farce in three acts, by Georg Oskowski, and is brimful of wholesome fun. In its development the service of almost all the young women in the company. Their parts are, however, with one exception, insignificant. They constitute chorus, thinking and acting in chorus, with one and the same aim—to find suitable husbands. The parts of the prospective husbands are excellent character studies.

The plot is as follows: Lieutenant von Schmidt, a dashing young cavalry officer, falls in love with Elli, the youngest daughter of a wealthy land owner. Von Grolmann, Elli has four sisters, each one of whom believes that she is the object of von Schmidt's affections. Their elderly maiden aunt, who has filled the position of housekeeper in the family since their mother's death, discovers von Schmidt and his sweetheart embracing each other, and, severely scandalized, she at once reports the happening to Elli's father. Barely has she intimated her story, when the young lover appears, and in a manly way asks the father for his daughter's hand. His comrade, but the howl that goes up from the four other daughters forces him, for the sake of the family tranquility, to what he thinks an insupportable condition to his consent. The Lieutenant cannot lead Elli to the altar until her four sisters have found husbands. Nothing daunted, the gallant swain promises the father that in two weeks husbands shall be found for all his daughters, and to complete the cycle of happiness, a wife for him. Von Grolmann is to give a garden party, at which the candidates for matrimony are to meet each other. The day of the party comes, and with it, the Lieutenant and four of his friends. The Lieutenant has paired off all the young people beforehand, and he hands to his future father-in-law a slip of paper on which he has written the names of each couple. His plans go wrong. The wrong people get together, and finally things come to such a pass that Friedrich, an old family servant, who has once been an actor and has not forgotten it, is called in by the desperate Lieutenant to help out matters straight. Friedrich's antics are amusing; he only succeeds in mixing up things worse than the original. The young men come to the conclusion that they have been made gudeons of by Von Grolmann and the Lieutenant and leave the house in a huff. They soon return, with the sole thought of challenging the younger man to a duel, but their feelings change when the doughty old father offers to take the other's place. Each of the young men asks for the hand of one of the daughters, but each has forgotten the first name of his sweetheart. So, to make no mistake, Von Grolmann consults the list given him by the Lieutenant, and, of course, gives the wrong girl in each case. Things are finally straightened out. The sight of five happy couples proves too much for Von Grolmann; he falls into line and asks for the hand of the old maid housekeeper, his sister-in-law, and is accepted by her. Friedrich, too, takes unto himself a wife, in the person of Jetta, the maid.

The farce was played in exactly the right tempo. It was touch and go from the beginning to the end. There was nothing perfunctory about the performance. The spontaneity of the acting showed how heartily each one surrounded himself to the fun of the piece. The greatest number of laughs during the evening fell to the share of Gustav von Seyffertitz, who, as the old servant, Friedrich, was irresistible. He never had a part that enabled him to show his talents as a low comedian to greater advantage. His humor was so infectious that even his associates succumbed to it. The role of Lieutenant von Schmidt fitted Matthias Claudius excellently. His technique was admirable and he displayed fine vim and go in his acting. Otto Othert played the part of Captain von Wendlandt with much sincerity. His scene with Dorinda, after their first meeting was capably done. Adolf Zimmermann, as the author, Bogumil Stenius, caricatured a representative of the symbolical school very successfully. His recitation of his poetic masterpiece, glorifying cannul, was splendidly done. Vladimir Schamburg and Jacques Horvitz, as the other two authors, were adequate. Max Haendler played the part of the father with ease andunction. Grete Kuper, as Elli, the youngest daughter, was pretty and vivacious. The other members of the company were uniformly good.

THE MARRIAGE OF BLOOD.

The Marriage of Blood, in which Director Heinrich Corried made his reappearance, after two years' absence on the stage of his theatre, Dec. 10, is not a new play, but its last produc-

tion at the Irving Place occurred so long ago that it was new to most of the audience.

It is a melodrama of the classic type, founded on the massacre of St. Bartholomew, and the events surrounding it. It is not difficult to detect traces of the influence of some of the master classicists of the end of the eighteenth century. Occasionally it reminds one vividly of Schiller's historical plays. The play is well written and original, and the action is never allowed to flag. One situation follows closely on the heels of another. Several of the characters are particularly well drawn, especially those of Catharine di Medici, Henry of Navarre, and the King.

The story of the play is as follows: Margaret of Valois, daughter of Catharine di Medici, loves Henry, Duke of Guise, and is loved by him. Her mother persuades her into believing that her marriage to Henry of Navarre is the only way to end the strife between Catholics and Huguenots. The girl consents to sacrifice herself, but the marriage is, however, a ruse on the part of the Queen to bring the leading Huguenots to Paris, where she intends to have them all killed. Henry of Navarre falls into the trap. He comes to Paris with his suite, in which is Coligny, and is received with open arms by the King and his mother. He becomes a prime favorite with the King, who hates and fears his mother, but he is completely under her control. Catharine instills into her daughter's heart distrust of Henry. She tells her that her husband's real object in coming to Paris is to intrigue for the King's removal from the throne. Persuaded, though against her will, she yields in desperation to the importunities of Guise. With the King Catharine has more trouble. He does not wish to harm Navarre, whose qualities as a good fellow have endeared him to Charles. It is by the aid of the same story that accomplished her daughter's undoing that Catharine wins over her son to her plan. The King signs the edict commanding the death of all the Huguenots throughout France. The massacre is begun. In the Louvre Catharine receives her emissaries, and hears with joy of the murder of this man and that man of Henry of Navarre's suite. Henry is saved by Margaret, who hides him in her bedchamber, but not until after her husband has opened her eyes to her mother's duplicity. The King enters and, craned by the blood and groans of the dying, by the sight of his wife and by the flames of burning dwellings, rising ever higher and higher, he seizes a musket from one of the royal guards and fires upon the fleeing Huguenots. Finally even he can bear the carnage no longer. He orders it stopped, in spite of his mother's entreaties to have it continue. Catharine, whose rancor against Henry has not abated, plots his death again, but her plan miscarries, and, instead of her enemy, her own son and daughter are her victims. Margaret, before she dies, avows her love for her husband. The King with his last breath signs the will appointing Henry as his successor.

Herr Corried's performance of the King was worthy of the highest praise. His elocution was remarkably good and his enunciation clear. It would do many actors on our English speaking stage, not alone those in minor positions, a vast deal of good to attend an occasional performance at this theatre, and find out the advantages of good elocution. The weak, vacillating, fearful nature of the King is brought out with much realism. In his quieter moments Herr Corried displayed a delicacy of feeling that often brought the tribute of tears from the eyes of his auditors. He rose easily to the strong situation which brings the third act to a close. We do not hate the King; we feel only pity for him. All our hate is reserved for Catharine, a part admirably taken by Hermine Werna. It is sufficient to say that she could not have been better. Katha Brandt made a beautiful Margaret of Valois. She played with much sympathy. She is, however, better fitted for less emotional roles. Adolf Zimmermann was a dignified Guise. Alexander Botimann made the most of the difficult part of Henry of Navarre. He was admirable in the first act, where he displays a manliness which would win any girl's heart. Otto Leimann, as Coligny, was an impressive figure. The other members of the cast were, as usual, excellent. The play was beautifully staged and costumed.

Empire—The Wilderness.

Comedy in three acts by H. V. Edmond. Produced Dec. 23.

Sir Harry Milner, Bart Charles Richmond
Sir Trevor W. H. Crompton
Jack Kennedy William Courtenay
Robert Trevor E. J. Backus
Orlando Wernham Lawrence D'O'Leary
Hugh Grimes Frank Brownlee
Ledy Trevor Mrs. Thomas Whitin
Miss Grady Margaret Paley
Lady Fawcett Miss W. G. Jones
Mrs. Buckley Weston Kate Pattison-Delton
Mabel Vaughan Margaret Anglin
Edith Trevor Ethel Horvitz
Miss Anstruther Jean Mayron
Harold Lore Grimes
Margaret Carline Garman
Mabel Lillian Thurgate

At the Empire Theatre last evening the regular stock company of that house began its annual engagement with the first performance in this country of H. V. Edmond's three-act comedy, The Wilderness. A crowded house saw the opening.

The Wilderness tells a story of modern London society life. Mabel Vaughan has been betrothed by her match-making mother, Mrs. Buckley Weston, to Sir Harry Milner, a wealthy baronet. Mabel has been carrying on a flirtation with Jack Kennedy, who is apparently, but impetuous. However, she is worldly enough to agree to the marriage. Also sentimental enough to grant Jack a final interview, in a Bond Street tea-room. There Sir Harry discovers them, and goes, piqued and morose, to the country home of his uncle, Joseph Trevor. Thither to the wilderness Mabel and Jack come anon. Jack says he can't marry because he is too poor. Sir Harry, happening along just after, proposes, and Mabel accepts him. When they have been married for a while Jack turns up again with renewed protestations of love. Mabel, who is beginning to love the husband whom she married for money alone, sends him away. Then a letter that Mabel wrote Jack falls into Sir Harry's hands. It tells of their fondest love. Believing that that love still exists, Sir Harry considers that he has brought sorrow into the lives of two innocent and loving young people, and is for arranging a separation. Before he can do this Mabel confesses that her money match has developed into a love match, and thus everything is settled amicably, both as regards sentiment and abekula.

A review of The Wilderness will be published in THE MIRROR next week.

Metropolis—At Cripple Creek.

Melodrama in four acts by Hal Reid. Produced Dec. 23.

Hal Reid's drama of Western life, At Cripple Creek, was performed at the Metropolis last night for the first time in New York, with the following cast:
Joe Mayfield Frederick Mackay
Martin Mason Frank Hall
Mannet Alvarez Collin Varney
Wahstah M. J. Jordan
Ben White Edward Mass
Sam Wilson Carroll Spencer
Mannie Mason Annie Rodger
Ann Marbury Carina Jordan
Belle Gordon Willie Francis
Little Totto Miss Beatrice

Further note of the play will be made in THE MIRROR next week.

Bijou—The Widow Jones.

May Irwin returned to the Bijou Theatre last evening and found her admirers just as numerous and enthusiastic as ever. A crowded house, that applauded much and vivaciously, welcomed her to New York again.

The play was The Widow Jones, which was

popular a few seasons back, and in, to tell the truth, better than some plays Miss Irwin has had since. It has been brought up to date with new lines and new songs, which latter Miss Irwin sang as she alone can. As the widow she was her own jolly self and radiated good humor all the evening.

One of the best companies that has supported Miss Irwin was much in evidence. Hans F. Robert proved a capital Billy Biko, and Jacques Kruger a humorous John James Jones. Christopher Bruno and Mabel Russell proved expert cake-walkers. Florence Reed was vision of loveliness, and vivacity as Felicity Jones, and Roland Carter, Genevieve Reynolds, Charles Kirke and divers others were pleasing.

Murray Hill—The Taming of the Shrew.

Last week the Henry V. Donnelly Stock company again plunged into Shakespeare, and this time with better effect, in some respects, than in their former Shakespearean productions. The Taming of the Shrew offered the leading players opportunities more in accord with their talents than did the serious plays of the master dramatist in which they had appeared. The version used was arranged by George Henry Trader, and it proved to be admirably suited to the needs of the company as well as to the tastes of the audience. Rarely has a Shakespearean comedy been performed here with such gusto. Rarely has an audience laughed at Shakespearean jests so uproariously. At times the performance bordered upon burlesque, but never were the bounds quite overstepped. On the whole, the comedy was acted in a broad, wholesome, vigorous manner that was very entertaining, and that was, perhaps, more nearly like the author's intention than are the more scholarly and thoughtful presentations that are often seen. George Henry Trader as Christopher Sly sometimes suggested a comic opera comedian. His impersonation was, however, full of humor and was in most respects excellent. William Bramwell played the role of Petruchio with unusual spirit and buoyancy. Robert McWade, Jr., was a capital Grumio, and E. W. Morrison as Tranio, too, his lines finely and bore himself well. Alice Johnson was a trifle too shrewish as the shrew, but her impersonation was greatly enjoyed by the audience. Laura Hope Crews in the role of Bianca gave a very graceful and charming performance, and Rosalie De Vaux was an excellent Curio. The other roles were, for the most part, acceptably played, and the mounting was satisfactory.

THE CHARITY BALL.

Last evening the company appeared in The Charity Ball, and although the play is no new thing to a number of the players the performance was in many respects crude and unsatisfactory. William Bramwell was sincere and earnest as John Van Buren, but he lacked just the necessary touch of ministerial dignity. K. Sheldon Lewis was very acceptable as Dick Van Buren, and George Henry Trader impersonated Alec Robinson with his customary vivacity and humor. Robert McWade, Jr., failed to make the most of that genial character, Judge Knox, and the other men in the company were hardly up to their usual standard.

Alice Johnson as Ann Cruger was agreeable all ways, and in her stronger scenes was very appealing indeed. Laura Hope Crews played Bess Van Buren brightly and with unusual skill. Frances Starr was an excellent Phyllis Lee, and the other female roles were fairly well played. Next week, A Brass Monkey.

American—Aristocracy.

The usual ante-Christmas slump in business did not affect the drawing powers of Aristocracy, as presented by the American Theatre Stock company last week. James K. Wilson as Jefferson Stockton caught the humor of his lines and pleased immensely. Jessamine Rodgers as Diana Stockton was equally attractive, and Lillian Beyer as Virginia Stockton and Victor Moore as Sheridan Stockton were also well received. George Martin made a hit by a clever characterization of the Marquis of Normandale, and Herman A. Sheldon contributed his customary humorous and truthful portrayal as Octave. Julia Blanc as Mrs. Lawrence, Georgia Welles as Katherine Ten Brock, Robert Elliott as Prince Emil, and Edgar Baume as Stuyvesant all gave commendable performances. The staging was good and the singing of David Hoffman between acts was enthusiastically applauded.

AROUND THE WORLD IN EIGHTY DAYS.

A pleasing and appropriate holiday bill was offered at the American Theatre last night when Around the World in Eighty Days was produced by arrangement with W. J. Fleming. A large audience was present and testified its appreciation of each scene by hearty applause upon its disclosure. James K. Wilson was an impetuous and easy Phineas Fogg. Victor Moore's fun-making talents had full sway in the role of Passe Partout, and the usual mood of laughter rewarded his efforts. Jessamine Rodgers was entirely satisfactory as Anouka, the East Indian princess, and Georgia Welles made a delightful Nancy. Edgar Baume was spry as John Archibald, and Herman A. Sheldon played De-nouda successfully. Robert Elliott, Emile Collins, Wilson Enos, Lillian Beyer, and Frank E. Jamison also deserve mention. The cast was unusually large. Pleasing dances were introduced by the Maccari Sisters. Next week, Romeo and Juliet.

Third Avenue—Hearts of the Blue Ridge.

In every way by far the best attraction that has been seen at the Third Avenue Theatre this season was Dorothy Lewis in Hearts of the Blue Ridge, that drew good business all last week. Miss Lewis gave a bright and womanly portrayal of Miss Carter, that proved her an actress of genuine ability. The honors of the performance, however, she divided equally with Charles Edwin Innes as her lover, Bob Reynolds. Mr. Innes's admirable work around the utmost enthusiasm. Logan Paul as Sam Carter and Sadie Stringham as Mandy Watson gave what were, on the whole, very good characterizations. Harry C. Bates as Frank Reynolds, and Jeff Simmons as excellent, particularly in the former character. George W. Farren, Burton Yost, Jerry Cunningham, Mrs. Logan Paul, and Edwina Paul made up the rest of an unusually competent company.

WHEN LONDON SLEEPS.

At the Third Avenue Theatre yesterday afternoon When London Sleeps opened to a good audience, that applauded its many sensational scenes as heartily as of yore. Howard Truendell as Captain Rodney Hayes deserves first mention for a good example of polished villainy. Joseph Hyland in the role of David Englehart pleased by his earnest efforts. Florence Ashbrook was effective as Hilma Corrodi, and George Murphy amused as Hon. Bertie Broomhead. Dorothy Thornton gave a good character bit as Signorina Jonsio, and the rest of the cast, that included Ida Glenn, John L. Wooderson, Rowland G. Edwards, Helen McGowan, Ernest Gilbert, and Elsie Grand, was competent. The scenery was adequate. Next week, Rozana's Claim.

Fourteenth Street—Up York State.

Up York State, the rustic drama by David Higgins and Georgia Waldron, that was produced at the Fourteenth Street Theatre early in the season, returned to that house Dec. 16 for a return engagement. The play secured a decided success on its first production, but its run was cut short by other bookings. There is little doubt that it will now resume its position as a popular favor, and enjoy a prosperous season. As THE MIRROR has stated, the merits of Up York State lie not in originality of plot or strength of situation, but in the cleverness with which the authors have sketched their character types and in the quaint humor of the dialogue. Another element in the success is Mr. Higgins' portrayal of Darius Green, the dry, nasal, self-sacrificing inventor, who is the central figure of the play. Mr. Higgins' odd monotonous type the character well, and his performance duplicated

the good impression it made before. Georgia Waldron again played Evelyn Blair sympathetically and with judicious repression. There were two newcomers in the cast. One was Lela Leigh, who gave a striking, clearly cut picture of a villain, the abandoned mistress of the villain. She made a handsome appearance in the part, and by forceful work made much of a brief opportunity. George W. Larns appeared for the first time as Len Ferrington, and made much laughter by a performance of which exaggeration rather than verity was the keynote. The other players repeated their former work, that was generally satisfactory. Virginia Tracy, in particular, deserves mention for an effective bit as a stupid country girl.

At Other Playhouses.

ACADEMY OF MUSIC.—Way Down East has entered upon the last week of its successful engagement. The Christian, with E. J. Morgan and Elsie Leslie, will follow.

BROADWAY.—The Sleeping Beauty and the Beast continues.

CASINO.—The Little Duchess' popularity does not wane.

CHATELAIN.—The house remains dark until Christmas night, when Mrs. Leslie Carter will appear in *De Barry*.

DAILY.—The Messenger Boy's run is drawing to a close.

GARDEN.—Virginia Harned in *Alice of Old Vincennes* is the bill.

GARRICK.—Charles Hawtreys in *A Message from Mars* remains.

GRAND OPERA HOUSE.—The Burgomaster opened a week's engagement last night.

HERALD SQUARE.—Richard Mansfield in *Beaucaire* is doing well.

KNICKERBOCKER.—Maude Adams appears in *Quality Street*.

LYCEUM.—Annie Russell in *The Girl and the Judge* is the bill.

MADISON SQUARE.—The Liberty Belles is in its last week. Sweet and Twenty will follow.

MANHATTAN.—Mrs. Pike and her company enter upon the second month of the run of *The Unwelcome Mrs. Hatch* to excellent patronage. Mrs. Pike will continue in this play at the Manhattan until she enters upon her annual tour in February.

NEW YORK.—No date has yet been definitely settled upon for the close of *Floradora*, that continues to be attended by full houses.

REPUBLIC.—Grace George in *Under Southern Skies* is pleasing large houses.

VICTORIA.—Sedie Martinot in *The Marriage Game* will be succeeded next Tuesday evening by Otis Skinner in *Francesca da Rimini*.

WALLACK'S.—Colorado gives way to *Kyrle Belle* in *A Gentleman of France* Dec. 30.

ANNIE WARD TIFFANY.

In the role of Agnes, the loyal, hearty, and wholesome old Irish servant in *The Unwelcome Mrs. Hatch*, now playing at the Manhattan Theatre, Annie Ward Tiffany has made one of the most genuine successes of her career. She brings to her impersonation a certain warm-hearted honesty that appeals strongly to the audience, and by the technical excellence of her portrayal she has won the praise of the foremost critics. On the front page of this issue appears a portrait of Mrs. Tiffany and several pictures of her in the character of Agnes.

Mrs. Tiffany belongs to the school of American players that now occupies the place of honor on our stage. In her early girlhood she received an splendid training in her art as a member of the famous old stock companies. She made her debut with Mrs. Drew's company at the Arch Street Theatre, Philadelphia. Later she became the star of the stock company at Wallack's Theatre, when that playhouse was situated at Thirtieth Street and Broadway. Her successes there were many, and are well remembered by old players. During her stock company days Mrs. Tiffany played almost every sort of character, from *Topsy* to *Camille*. She was to be depended upon for a creditable and thoroughly artistic performance in whatever role the stage-manager might choose to place her; but her greatest successes, from the first, were won in Irish roles that demanded geniality, action, and touches of pathos.

When the combination system supplanted the old stock companies Mrs. Tiffany was engaged by C. B. Jefferson for the role of Biddy Bonan in a production of *The Shadows of a Great City*. She made an immediate hit in the part and played it for several consecutive seasons. Then she joined Joe Murphy, and with him toured the country for twelve years. Immediately after that long and very successful engagement Mrs. Tiffany became a star on her own account. She produced *The Stepmother*, in which she impersonated Peggy Logan and Lady Blarney, a play by Alfred Kennedy. She starred for a number of years in these productions and became very popular in all parts of the country. Later she was for some time a prominent member of James O'Neill's supporting company.

In her present role Mrs. Tiffany fully displays the genius and the accomplishments that are hers. She considers the part one of the most agreeable that has ever fallen to her lot, and she plays it with a vim and an earnestness that are delightful.

THE THEODORA CLOSING.

The Theodora company closed suddenly and with disastrous results at Danville, Ill., last week. Some of the players managed to get back to New York, but some remain still in Danville in a destitute condition.

The company was under the management of the Brune Corporation, and during the first eleven weeks of its tour was headed by Mr. and Mrs. Clarence M. Brune. Eight weeks ago they retired from the company. The tour was continued, however, with Charles H. Clark as acting manager.

When the organization stranded the Brune Corporation was notified. In reply the company received the following telegram.

Management don't pay fare home, but corporation will advance fare and Danville board if members recede in full for entire season salary and all demands. Those who do not accept can pay their own fare and wait indefinitely for salaries. Scenery and costumes not owned by proprietor of company. (Signed) CLARENCE M. BRUNE, CORPORATION.

At the same time Mr. Clark received a dispatch from Mr. Brune personally, which was as follows:

All scenery, costumes, property of Theodora are owned by the Brune personally. Any one appropriating any part will be arrested. Scenery, but bring Mrs. Brune's and all the other costumes and trunks to New York. Impress people that I owe them nothing. (Signed) CLARENCE M. BRUNE.

All of the players refused to accept the offer contained in the first dispatch. Mr. Brune states that he is not responsible personally in the matter. He is merely a shareholder in the Brune Corporation.

H. S. TAYLOR'S NEW OFFICES.

H. S. Taylor is now thoroughly established in his spacious new offices in the Hotel Delavan, diagonally opposite the Mirror office. The business of his theatrical exchange is constantly increasing, and his old offices having been completely outgrown, a new and larger accommodations became an immediate necessity, and the multitudinous transactions of the exchange can now be executed with greater facility and dispatch.

Alexander Dixey writes brilliant stage music. Write 1301, 156 Fifth Avenue.

ACTORS' CHURCH ALLIANCE NEWS.

The twenty-second service of the Alliance was held on the morning of Sunday, Dec. 15, at All Souls' Church.

The rector, the Rev. Dr. H. Heber Newton, presided, and an able sermon on "The Interrelationship of the Church and the Stage" was delivered. He spoke of the absurdity of censoring the stage as a whole, because some members of the theatrical profession might be censurable. On the same principle, he said, all novels might be condemned because there were some bad novels. He urged his hearers to avoid indiscriminate denunciation.

Good and bad was to be found in every profession and calling in every walk of life. There was much sensationalism and commercialism on the stage, but this was not the case with the actor alone. For there, he asked, nothing sensational in some of our great papers? Are there no sensational preachers? In there no taint of commercialism in the management of churches and parishes?

Dr. Newton pointed out how intimately the dramatic was associated with everything in life. Even in the Church, especially in the Roman Catholic Church, the pomp and ceremony of the service was a great dramatic picture of the worship of God. He dwelt upon the nobility of the actor's calling, how splendidly the art of portraying human characters and their emotions. Every other art, he said, lent itself to the stage to aid in making perfect the picture. He spoke of the enjoyment and benefit to be derived from witnessing good plays and good actors. It was the duty of the public to support the stage, but also to use discrimination and support only what was best in the stage, and to help thereby to raise the stage to the highest level. It should be freed also from the commercialism that now held it in bondage. He called attention to Mrs. Pike's recent speech before the Nineteenth Century Club as giving a graphic picture of the present condition of the theatre, and said that the public should endeavor to remedy those evils by avoiding the trashy and sensational and patronizing the artistic and decent. The actors, too, he continued, should strive to better their profession by devoting themselves to the worthiest plays, and working always to raise the standard of the stage, with the highest and noblest ideals as their aim.

The secretary, the Rev. Walter E. Bentley, spoke briefly on the Alliance and its objects. He announced that in future the services would be held in a theatre rather than in a church. The use of the Manhattan Theatre had been given for the purpose, and the next service would be held there Jan. 26. Dr. Bentley referred also to the plan for erecting the New York Chapter from the general Alliance, and the benefits to be derived from the change. There was a large attendance, that included many members of the profession.

As an evidence of the growth and success of the Alliance movement throughout the English-speaking world, the Actors' Church Union of England has forwarded through its secretary, the Rev. Donald Hale, of Woolwich, the following resolution passed at the official meeting of the Council of the Union held on Nov. 14, at the residence of the Lord Bishop of Rochester, President of the Actors' Church Union of England, to express their very warm thanks for the energetic and self-denying help given to their work by the Rev. Walter E. Bentley, General Secretary of the Actors' Church Alliance of America, during his recent visit to England; and also for the impetus which his efforts have communicated to the growth and extension of their work.

The fifteenth service of the Alliance was held last Thursday afternoon, Dec. 19, in the Hall of All Souls' Episcopal Church. The Rev. Walter E. Bentley, assistant rector of the parish and secretary of the Alliance, presided and gave the address of welcome. Mrs. E. A. Welch sang two numbers very charmingly, and was followed by H. Alphonso Steigman, who gave the fourth act of *The Christian* with good effect. The Viardot Quartette sang a wedding march and a lullaby which were greatly enjoyed, and the Rev. W. T. Graham, rector of Trinity Church, Mount Vernon, N. Y., and chaplain of the Alliance, told of his interest in the organization and its great possibilities for good to the church as well as the stage. Mrs. Welch sang two solos to the great delight of the present. Recitations, entitled "Not on the Program" and "An Actor's Story," given with good effect by J. Palmer Collins, concluded the programme, after which refreshments were served and a social time enjoyed by all. Among those present were Kate Claxton, Aunt Louisa Eldridge, Rev. J. W. Buckmaster, Mrs. Sydney Rosenfeld, William C. Andrews, Giles R. Warren, Rev. H. Heber Newton, Rosa Rand, Ida Hamilton, Rev. W. T. Graham, and Madame Von Klenner.

Arrangements are being made to organize the chaplains and other members in Philadelphia into a local chapter early in January. Bishop Potter, president of the Alliance, will assist together with Rev. Dr. Geo. W. Shinn, president of the Boston Chapter, and the Rev. Walter E. Bentley. The members of the New York Chapter are to be called together shortly for the election of local officers, consisting of president, two vice-presidents, secretary, treasurer and an Executive Committee of ten persons, five from the church and five from the stage. Thus the Alliance will enter the new year more than ever determined to achieve its aims outlined at the inception of the movement, and has every reason to feel proud of the success which it has already attained.

KIRKE LA SHELLE'S PROMISING PLANS.

On Saturday Kirke La Suelle signed contracts by the terms of which he will send a new Arizona company to London, to open at the Adelphi Theatre on Feb. 1 for a run. Already he has nearly completed the organization of the company. It will include Theodore Roberts, William Harcourt, Vincent Serrano, Joseph Kilgour, William Haworth, George O'Donnell, Edgar Selwyn, Stephen French, Olive May, Alice Chandler and Eleanor Wilton. It is possible that the company may appear at a special matinee before sailing for London on Jan. 11. The entire scenic equipment, the costumes and the properties will be made here and shipped over on the same steamer with the company.

Mr. La Suelle has recently completed arrangements with a prominent English actor-manager for the production in London, next autumn, of the Bonnie Brier Bush. The present production of the play will be absolutely duplicated and some of the players now appearing in the piece will take part in the London presentation. The report circulated last week that Mr. La Suelle had sold the property on Longacre Square upon which he plans to build the new theatre is without foundation. Mr. La Suelle has no thought of disposing of the land, and will begin the erection of the playhouse as soon as his rights in a portion of the property have been established in the courts.

AT THE P. W. L.

Drama Day, Dec. 16, at the Professional Woman's League was devoted to the discussion of modern dramatic amusements. Papers on the subject were read by the president, Mrs. Edwin Knowles, and Mrs. Sydney Rosenfeld.

Fanny M. Spencer was chairman of the social meeting yesterday. Mrs. Knowles presided in the usual graceful manner. Mrs. Childs recited. There were two guests of honor, Charles Hawtreys and Arthur Fingair. The first number on the programme was a contralto solo, "The Quest," by Louise Gehle, who has a voice rich and pure in quality, that she uses artistically. The second number was a duet by Josephine Milberg and Louise Gehle. The voices blended prettily and the duet was well rendered. Two recitations—child imitations—were given by Emily McElroy Birmingham with naturalness. Miss Milberg sang two solos that displayed to advantage her clear, high soprano. Miss Gehle

was called upon to repeat "The Quest," which she did to the delight of all present. Mrs. Knowles closed the programme with an invitation to all to partake of refreshments. The literary meeting, Jan. 6, will be in charge of Mary Ames Napier.

The latest project of the League is the giving of a public performance some time in January. The play has not been decided upon by the committee in charge. The female roles will be taken by League members and—for the first time on record—there will be men in the cast. A number of prominent actors have volunteered their services.

A BUSY PLAY AGENCY.

Alice Kausser reports that up to three weeks ago the stock managers throughout the country had been reporting satisfactory business in general, and in some cases better business than last year, which had been the most prosperous year of all.

During the month of November Miss Kausser placed for the first time in stock *Lord and Lady Algy* at the Pike, in Cincinnati. A most praiseworthy and complete production of this play was made under the direction of William Seymour. For the first time in stock also, at the Grand Opera House, in Pittsburgh, by special arrangement, Barbara Fritchie was given. The production was made on an extensive scale, a large number of supernumeraries being employed with good effect. The production was pronounced to be one of the best among the long list of productions made under the stage direction of J. C. Huffman.

At the Dearborn Theatre, in Chicago, a new play, *The Sixth Commandment*, was produced. The play ran two weeks to most gratifying business. The Castle Square also produced a play during this month, for two weeks, which had its initial stock production in the Summer. *The Belle of Richmond*. The play met with a favorable reception. It has been booked for a number of cities.

The most popular play during the month of November was *The Little Minister*. The Liars also met with a fine reception in stock houses. Miss Hobbs seems to have particularly pleased stock audiences, the play having met with great success in Pittsburgh, Cincinnati, Nashville, Baltimore, and Chicago.

In all, during the month of November Miss Kausser leased to stock companies fifty-eight plays. For most of these plays she dealt directly with the stock managers and for nine of them through other agents. A new catalogue will be given, dates and places of production, the number of performances of each play and a short synopsis of the story. Miss Kausser controls exclusively nearly all the desirable plays for stock use.

MR. BROADHURST MISREPRESENTED.

The *St. James' Gazette*, of London, recently published an extraordinary accusation against George H. Broadhurst, that he had purloined the plot and incidents of *The House that Jack Built* from a play by H. A. Kennedy, entitled *The New Wing*. Yesterday Mr. Broadhurst made the following statement regarding the matter:

"The *St. James' Gazette*'s story was called from London last Saturday, and has been given wide publicity in this country. It is a tissue of falsehoods and misstatements from beginning to end. The facts in the case are these: Some years ago *The New Wing* was produced in this country under its original title and proved a failure. I did not see it at that time, but was told it was called so later by Frank Sanger, the American representative, who owns the play. I thought it contained a very good idea, and acquired from Mr. Sanger the rights to re-write and, in fact, do anything I pleased with it. Under my agreement with him I entirely rewrote the play, transplanting the scene from England to America, changing all the dialogue, eliminating at least half of Mr. Kennedy's characters and incidents, and introducing a subplot in their place. Practically all I owed Mr. Kennedy's play was the central idea, and for this I have paid to Mr. Sanger a weekly royalty for each week my play has been running. Moreover, I have given Mr. Kennedy credit on all programmes for the original authorship, as I have stated that my face was founded on his work. The writer of the article in the *St. James' Gazette* very cunningly insinuates, but does not assert, that he wrote the original matter, but had received no reply. I have never communicated from him, and must frankly say that I do not believe he ever wrote me. If he had really been anxious to ascertain the facts in the case, he could easily have done so by applying to Mr. Sanger, who is playing in London. So far as the *St. James' Gazette* is concerned, I have placed the matter in the hands of my attorney in London, with instructions to obtain a complete retraction, or to institute a suit for libel."

Mr. Broadhurst has received a letter from Mr. Sanger, corroborating his statement as to the purchase of the play, and adding that all obligations under the contract have been paid, and that Mr. Broadhurst's transactions with him have been most honorable and straightforward.

THE DRAMATIC SCHOOLS.

Sydney Grundy's *The Glass of Fashion* was excellently presented at the Studebaker Theatre, Chicago, last week, by the group of actors known as the School of Acting. The principal characters were played by Ethel Dorey, Francis K. Lieb, Joseph W. Tushy, Irving Christensen, Marie Henley, C. Eugene Stuchala, Adeline Horan, and Henry Star.

Mrs. Harriet Webb, Shakespearean reader and teacher of dramatic art, gave a recital at the Waldorf-Astoria Saturday evening, Dec. 14, to introduce the pupils of her dramatic school. The programme was a most successful one, and was well received by the audience. The pupils were: Louise Truitt, soprano; and Walter A. Pick, pianist, assisted. Miss Reinhardt gave a number of selections, showing youth and vivacity, and a great need of additional study. The whistling solo by Louise Truitt was especially well received. The pupils were enthusiastically received, Mrs. Webb gave a scene from *As You Like It*, with pleasing effect.

Jennie Mannheim, director of the School of Expression of the Cincinnati College of Music, has been winning success in her monologues and readings. She recently arranged three entertainments for a local benefit, two of which have already been given to large and enthusiastic audiences.

The Henry Ludlum School of Dramatic Art, Philadelphia, will give at the Garrick Theatre, in that city, Dec. 27, a special performance of the poetic drama, *Twice Love and Duty*, by Henry Star. The full cast will be: Constance Camora, Frances Kovitch; Raymond House, Henry Star; Richardson; Francis, G. Harve Robertson; Pierre Camora, Pierre Buchanan; Claude de la Noue, Arthur Bahnd; Jacques Russell, J. W. Brinton; and Henry IV, Henry Ludlum. The first public matinee performance of the students of the Stanhope-Whitcomb Dramatic School will be given at the Madison Square Theatre, Jan. 30. A new three-act play, by Edmund R. Anderson, of Boston, entitled *Alma and Enda*, will be presented.

FIRES OF THE WEEK.

The burning of two theatres and a hotel, at which a number of players were stopping, was the first record of last week that will affect the profession.

The most disastrous conflagration occurred on Dec. 16, when the new Gorman Theatre, at South Framingham, Mass., that was rapidly nearing completion, and was to have opened next month, was totally destroyed. The loss is a heavy one, there is but \$10,000 insurance, and the building is valued at over \$100,000. The many contractors who were working on the theatre lost the various supplies and furnishings that had been used, as well as their workmen's tools. John W. Gorman, the promoter of the enterprise, is sanguine that he will be able to rebuild next Summer.

The Opera House at Newton, Ill., was badly damaged the same night, and the W. L. Richmond lost all their scenery and costumes. Mene Barrett, leading woman of the company, was slightly burned, and Mrs. Richmond lost her coat and hat. The fire broke out just before the curtain was to have been rung up, and was caused by one of the members of the company upsetting a lamp in a dressing-room. The company's loss is about \$1,000, and it has been compelled to cancel several dates.

The third fire, that of the Alpha Hotel at Toledo, O., on Dec. 17, might have been attended by fatal results had not been for the presence of mind and bravery of Margaret Schaefer, secretary of the Viola Allen's company. Miss Schaefer was awakened at about half-past three in the morning by the smell of smoke, and upon investigation found that one side of the room was on fire. She immediately called out the alarm, and the two men who were in the room, knocking at every door as they passed, and thereby giving the other guests ample time to escape. The cause was a candle, but not until it had consumed all the clothes of both Miss Schaefer and Miss Kennedy, whose wants were attended to by nearby dwellers.

A STOCK COMPANY FOR SEATTLE.



The stock company system, that has proved so popular in most of the principal cities of this country, is about to be adopted in Seattle, Wash. Under the management of M. Martin Kallman a first-class stock company will open at the Seattle Theatre Jan. 19 and continue permanently with a weekly change of bill. Seattle has been treated pretty shabbily of late in the matter of good traveling companies, and it is the opinion of Mr. Kallman that a permanent company of superior grade is exactly what is needed there. The Seattle Theatre, where the company will play, is the handsomest and best located and also the most popular playhouse in the city. It is managed by J. P. Howe, who has gained the esteem of Seattleites by his efficient direction of the house.

Mr. Kallman was last season manager of the Grand Opera House, Salt Lake City, and before that time was interested in other theatrical enterprises. He arrived in New York recently for the purpose of engaging his company and securing plays. Having accomplished these tasks Mr. Kallman left on Saturday for Seattle. Before his departure he outlined his plans to a Minnion man as follows:

"The Manhattan Stock company, as I have named my new organization, will be, I am confident, the best that has visited the Pacific Coast. I have been fortunate in securing a number of players of established reputation. Until certain members of the company are released from contracts under which they are appearing at present, I prefer not to give out their names for publication. The complete company will be announced, however, in a few days. The company will be unusually large, as I wish to be able to stage adequately any play, and also to have players in reserve. While the Seattle Theatre will be the permanent home of the company, some of its members will probably make, from time to time, a brief tour of a circuit of nearby cities, that have felt, like Seattle, the want of first-class attractions. At the close of the regular season at the Seattle the Manhattan Stock company probably will fill an extended engagement in San Francisco.

"The company's opening bill will be *The Lost Paradise*, that will be followed by a series of successful modern comedies and society dramas. One of the features of the company will be the production of a new play every fifth week. The first of these is to be a dramatization of a popular romantic novel. I am now negotiating for other manuscripts. Every endeavor will be made to have all the productions staged carefully, and new scenery and costumes will be used each week. In short, the offerings are intended to appeal to the best class of theatregoers. Prices will range from 75 to 25 cents. There will be seven evening performances and a Saturday matinee. The theatre is well equipped with dressing-rooms and all conveniences, and Mr. Howe and myself both intend that the comfort of the company, as well as that of the audience, shall be looked after."

A portrait of Mr. Kallman appears at the head of this article.

CUES.

Rich and Harris will produce the play founded on John Hay's poem, "Jim Huddson," at the Vicker's Theatre, Chicago, in March. R. A. Roberts is to stage the play, that will be seen later on at the Academy of Music in this city.

It is said that a London syndicate has bought the property on Thirty-fourth Street, near Eighth Avenue, upon which Oscar Hammerstein intended to build his Drury Lane Theatre. The buyers, it is reported, will erect a circus on the site.

The New England Conservatory of Music has again offered its prize of \$600 for an original work for chorus and orchestra. This would be available for one and a half serious opera, with four solo characters, chorus and orchestra. The playing time may range from thirty to sixty minutes. A pianoforte score and full orchestral score must accompany the work. The competition is open to all composers born in, or resident for five years in, the United States. The judges are George W. Chadwick, Professor Horatio W. Parker, and Frank Van der Stucken.

Dr. Oliver L. Jones, owner of Daly's Theatre, this city, has sued Justice Joseph F. Daly, Mary Daly, and Richard Dorney, executors of the estate of the late Augustus Daly, to recover \$55,000 for alleged breach of contract. The trial began in the Supreme Court here last week.

W. S. Butterfield, manager of William Bonelli, is in town for the holidays.

Pearl Oia Humphrey and Edwin Mordant, who were married in Albany, N. Y., recently, Mr. and Mrs. Mordant will continue with the company for the remainder of the season, but will be seen this Spring and Summer in vaudeville in a playlet written by Anna S. Richardson.

Bertha A. Davis, who was last season a prominent member of the Boston Lyric Opera company, has been engaged as one of the leading sopranos of the New York Choral Opera company. She appeared as Marguerite in *Past with the organization in Brooklyn recently and won the approval of the music critics there.*

P. H. Clayton Greene sailed for England last Saturday.

Carl Ekstrom has resigned from the Academy of Music Stock company, Milwaukee, to become a member of Grace George's supporting company.

Maude Winter, leading lady with David Warfield in *The Auctioneer*, will go on the road with that organization for the rest of the season. A well-known dramatist is now writing a play of California and English life, with Miss Winter in view for the leading character.

Otto Minell has resigned from Carpenter's Quo Vadis company to accept an engagement with the Columbian Comedy company. Miss Minell will hereafter be known as Calla Eaves Wilson.

George M. Fenberg, manager of the Fenberg Stock company, was in the city last week engaging people and arranging for plays. The company reorganized opens at Findlay, Ohio, this week.

Incidental music for plays and sketches. Alexander Dixey. Write 1301, 156 Fifth Avenue.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The headline is a cycle race on a "tea-cup" track, the riders being Armstrong, Baker and Armstrong. Other numbers are Woodward's solo, Jacques Inaudi, the Pageant of Nations, Jessie Couthout, Mr. and Mrs. Alfred Koley in Uncle Phineas, Hal Stephens, Kadura's Japs, Robinson and Grant, Newell, Chiquilla and Danforth, Hedrix and Prescott, Emilie F. Sobers, Zimmer, the biograph and the stereopticon.

Tony Pastor's.

For Christmas week Tony Pastor has engaged Smith and Campbell, Cook and Sonora, Gus Williams, Blum-Baum-Barr, John and Bertha Gleson, Matzema, Mack and Kittie Hart, Bess and Bert Vedmar, De Laake, Sheridan and Forrest, Dill and Lee, and the American Vitagraph, with Callahan and Mack as an extra attraction.

Proctor's Twenty-third Street.

The Christmas bill shows The Cycle Whirl, which is continued as the top feature, with King and Samsonides and "Dare Devil" Schrier as the star riders. Captain Webb's solo is also retained, and the others are Madame Emmy and her dogs, Kitty Mitchell, Haines and Vidocq, the six Blackbirds, Hugh Stanton and Florence Modan in For Reform, the Buntz and Radd company, Watson and Newton, and Mr. and Mrs. Perkins D. Fisher.

Proctor's Fifth Avenue.

A detachment of the Proctor Stock company arrives The Still Alarm, seen at the Fifty-eighth Street last week. The Sisters Hawthorne, Nellie and Lola, are special engagements as vaudeville features, presenting The Lily of Laguna. The bill also offers James Richmond Glenroy, Belle Stewart, Ortrude, A. O. Duncan, Gilson and Perry, and the kalatechnoscope.

Proctor's Fifty-eighth Street.

Peter F. Dalley, assisted by a special company of twenty, is the top feature. Bert Coote and company are seen in A Lamb in Wall Street. Billy S. Clifford, Charles B. Ward, Clemence, Groh and Clemence, Whistling Tom Brown, Clothilde, Antonio, and Campbell and Phelps are the others.

Proctor's 125th Street.

The Last Word is given by members of the Proctor Stock company. Charley Cam tops the vaudeville delegation with Torcut; Mason and Francis, the Madcap Trio, and Collins and Hardt.

Weber and Fields'.

Holly Tolly and the travesty on A Message from Mars remains as the bill of the stock burlesque company. The customary Tuesday matinee will be omitted this week and next, as there will be matinee on Christmas and New Year's days and the entire time will be consecrated to the rehearsal of the new travesty on The Girl and the Judge to be produced early in January. Latest report has it that Ray Tompkins and De Wolf Hopper will be seen in the title-roles, with Lou Fields as the kleptomaniac mother. Most of the company were down at the Lyceum last Thursday afternoon singing up the original cast.

New York Winter Garden.

The New York Theatre's roof, known last summer as the Cherry Blossom Grove, remodeled and redecorated, will be reopened this (Tuesday) evening with a new three-act musical comedy, The Supper Club, by Sydney Rosenfeld. In the cast will be Thomas G. Buchanan, George Fuller, William O'Brien, John W. Hanson, Billy Link, Louis Kohnman, Donald Brine, Albert Hart, Stuart Hyslop, Alexander Clark, Richard Brown, Virginia Baris, Ada Lewis, Joie Sadler, Toby Claude, Nina Farrington, Janice Wynne, Vera Morris, Oriska Warden, Edie Hamilton, Adelle Archer, Maude Williams, Gertrude Lewis, and Eugene Randolph.

Hurtig and Seamon's.

Monroe, Mack and Lawrence cap the catalogue in their laughing success. How to Get Rid of Your Mother-in-Law. Others are Al. Bellman and Lottie Moore, Harry Le Clair, the Jenny Biddy Trio, O'Brien and Havel, Hall and Staley, Carlotta and Terra, Fiske and McDonough, and Amata.

THE BURLESQUE HOUSES.

Dewey.—The Bowery Burlesquers provide the card for Christmas week.

MINNIE'S BOWERY.—The Oriental Burlesquers are here for the week.

LONDON.—Rose Sydell's London Belles entertain here until Saturday.

MINNIE'S EIGHTH AVENUE.—Fred Irwin's Big Show is the Christmas week attraction.

OLYMPIC.—The Bon Ton Burlesquers have rambled up to Harlem for the week.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Crowded houses showed that the dreaded week before Christmas had little effect on patronage here. The novelty of a fine bill was Mr. Keith's spectacular production. Some of the big extravaganza managers could study this production with profit. It is an example of stage-management as finished as this city seldom sees. The spectacle is in three parts, the Pageant of Nations, the Venetian Dance, and the Drill of the White Hussars. Enough girls to fill the stage are employed. They are of a high average of good looks and they have been drilled admirably. Pretty costumes and charming light effects add to the attractiveness of the bill. Each of the three numbers is grand in movement and grouping, and the White Hussar drill is an example of military evolutions that even the Seventh Regiment could not compare. To Captain C. W. Eddy, who staged the production, the highest credit is due. Jacques Inaudi continued for a second week to amaze the audience with his phenomenal feats of memory. The wonderful extraordinary stunts that Inaudi accomplishes possess a fascination that does not

diminish with their repetition. Woodward's solo and sea lions performed a variety of difficult tricks that showed remarkable intelligence. A prettier trained animal act was that of Harry Howard's dogs and ponies, always entertaining. The musical act of Waterbury Brothers and Tenny made its usual hit, principally because of the clever comedy work. Clarence Vapce sang coon songs in her quiet but expressive way and with the usual good results. Laughter was continuous during James and Fannie Donovan's comedy sketch. Mr. and Mrs. Swickard did a neat singing act that was really just what it pretended to be. They confined themselves to singing, and managed to register many laughs without the aid of spoken words. The biograph had a splendid assortment of new views. The Three Moors, Naomi Edwards, J. J. Kelly, the Gregsons, and Hornmann rounded out the bill.

TONY PASTOR'S.—Hall and Staley topped the ticket with their familiar but ever welcome exposition of the workings of the Twentieth Century Burglars, the incidental musical specialties scoring, as they always do, and the equally incidental comedy getting away with the regulation share of applause. The act doesn't grow a bit less attractive with age, but seems to be geared to run right along in its merry way until it shall be time to alter the title to the "Twenty-first Century Burglars." Dick and Alice McAvoy contributed The Wolf's Christmas Eve, which, although it assuredly smacks still of having been inspired by Skippy's Finish, has been somewhat bettered in action and went in for a good score with the patrons. Dick McAvoy helped the hilarity by a slice of unintended humor in a song of his about "Jimmy Lynch, the Bowery Boy." McAvoy must have either lost his brain or he didn't comprehend the awful possibility of pursuing this title line, for the result was almost garish, not to say anarchistic. As it fell out he took a breath after the word "Jimmy," thereby letting the closing statement sound something like this: "For I am Jimmy (breath) Lynch the Bowery Boy!" Of course nobody at Pastor's wants to lynch any Bowery boys, however chaste, and the suggestion, if such it was meant to be, failed to bear fruit. Other audiences might be more easily impressed, however, and therefore it might be well in the cause of law and order and for the sake of the lives of the Bowery boys if the singer would take breath after the name "Lynch" instead of before it. James Richmond Glenroy blew in once more and retailed his exuberant droll monologues, expressing, among other things, his wonder at how the Brooklyn Bridge could be on the level when the East River is so crooked. He and his green gloves achieved a place of high favor in the esteem of the Pastimes Assort and Middle won out, as usual, in their fine acrobatic comedy turn. Annett's admirable eccentric work and Miss Edlie's cute little speeches currying their customary reward of hands. Harry Thomson returned and renewed his just claim to the title of the Mayor of the Bowery, dealing out a bunch of fetching anecdotes and clever impersonations. Collins and Madell earned success in their musical act, the Martellies were highly popular in difficult feats of cycling, and the others were the Dierkes, Williams and Williams, Burden and Behan, Deaver's marionettes, the Heckloes, Carney and Baker, and the Vitagraph. Big business.

PROCTOR'S FIFTH AVENUE.—A segment of the Proctor Stock company arrived The Private Secretary with Frederic Bond as the Reverend Robert Spaulding, Mabel Montgomery as Eva, and Herbert B. Cortell as Catermole, all giving capital performances. Others in the cast were Hudson Liston, William Gerald, Al. Phillips, Claude H. Cooper, Cecile Mayer, James W. Castle, John Chandler, Florence Leslie, Bessie Lee Lesina, and Matilde Deshon. The farce was preceded by Mrs. Charles A. Johnson and Frank Allen's curtain-raiser, Griff, which was capably acted by Ashley Miller, A. Francis Long, Verne C. Armstrong, Adeline Raffetto, Ethel Browning, James W. Castle, and John Chandler. The chief scores in the vaudeville section were made by the fine monologues of Charley Cam and Billy Single Clifford, and the excellent specialty of Whistling Tom Brown. Cam loomed up with a wonderful array of absurd stories that kept the house in a continual roar of laughter, and his quaint, half-apologetic manner carried, as always, an immense amount of weight in his success. Billy Single Clifford did the same monologues heard here only a few weeks back and captured the same hit. Tom Brown worked off his whistling turn as offered of old in A Trip to Chinatown, and his truly artistic whistling as well as his sundry clever imitations were cordially approved. He used a bar room boiler act with a bartender make-up for the whistling and does his imitations later "in one." One day last week he waxed too realistic in his imitation of a man sharpening a big knife and nearly backed off the tip of one of his thumbs, but a little realism now and then is relished by the wisest men—excepting perhaps, they that try to do the realization. His turn is, beyond doubt, the best of its sort in vaudeville, and it cannot fail to come anywhere in the Garden, repeated their success with their musical specialty that shows their complex and mystifying instrument, the Myrophone. Mason and Francis recorded a favorable impression in their clever sketch, Rath Hathaway's Visit, by James Gorman; the Yale Duo dexterously juggled the clubs, the Madcap Trio sang and danced creditably, and Clothilde Antonio went well in difficult feats of hand balancing. The kalatechnoscope filled in the rest of the time with an assortment of new pictures. Business big.

PROCTOR'S TWENTY-THIRD STREET.—King and Samsonides, the much-discussed "hobo" team of the recent six-day cycle race at Madison Square Garden, made a successful vaudeville bow in connection with the sensational Cycle Whirl, which held over to great applause and astounded the patrons. It is risky riding on the "tea-cup" track, and not the least of the wonder of the thing was that no lives were lost. Captain Webb's sagacious solo went through their extraordinary displays of intelligence with triumphant results and stopped about in apparent enjoyment of their chances to show off. Al. Leach and the Three Rosebuds appeared again in Joseph Hart's delicious act, Examination Day at School, and scored wondrously well. Francesca Redding, assisted by Arthur Lorain, Frank Holland, and Ralph Moran, came back to town and repeated her whistling hit in the lively playlet. Her friend from Texas, which is fairly crowded with laughs and is uncommonly well acted by all concerned. Genaro and Bailey offered their fine dancing, gipsy conversation and spirited songs. O'Brien and Havel were as popular as ever in their familiar, always favorite turn, and the same comment applies to the irrepressible Harrigan, the tramp juggler par excellence. Bettina Girard recorded a pronounced success in fetching songs. Other

numbers were contributed by Frederick V. Bowers, Clemence, Brock and Clemence, J. S. Bonney, Collins and Hardt, Bernard A. Williams, and the kalatechnoscope. Good business.

PROCTOR'S FIFTY-EIGHTH STREET.—A revival of Joseph Arthur's successful melodrama, The Still Alarm, was capably presented by a pair of estimable equines, a fire engine of the old school, and Section D of the Proctor Stock company. Le Petite, James J. Morton, loomed up with his wildfire monologue and, even though his name was not on the programme, he got away with the same old howling hit. Montrell juggled well. Gilson and Perry did and said a lot of new and original things in the way of rapid conversation. Emmonda, Emerson and Emmonda were seen in The Tourista, which recorded the hit of the bill. The Tourista, which recorded the hit of the bill, in the burlesque pool-room scene they reach a very high point in farcical comedy. The six Blackbirds, Josephine Almsley, Ortrude, and the kalatechnoscope also held forth. Good business.

PROCTOR'S 125TH STREET.—Daly's comedy, 7-20, was the stock company's field of endeavor. It was preceded by the can-can act, A Mixed Foursome, by William C. De Mille. The list of vaudeville numbers comprised Shesha and Kennedy, the Kingsley Sisters, Charles R. Ward, the Glenroy Brothers, Delphine, and, as usual, the kalatechnoscope. Big business.

WARRIOR AND FINDER.—It was just another week of capacity houses, and the gay burlesquers, headed by the redoubtable comedian-managers, reeled off the hilarious Holly Tolly and the merry travesty on A Message from Mars. The process of improvement goes on steadily and joy is great in the hearts of the patrons. The business is simply phenomenal.

HURTIG AND SEAMON'S.—Freddy Eldridge said some things that struck the audience as being funny. Eleanor Falke, supported by a sprightly chorus, had an effective number. Kittie Mitchell caught on, as usual. Julia Kingsley and Nelson Lewis in After the Honeymoon made a notable impression. Others were the Hoovers, Joe Maxwell and his quartette, the Lukens Brothers, and Parker's dogs.

The Burlesque Houses.

MINNIE'S BOWERY.—The Devil's Daughter returned for a profitable week.

LONDON.—The Bon Ton Burlesquers moved down from the Dewey for the week and drew well.

MINNIE'S EIGHTH AVENUE.—Harry Bryant's Burlesquers wandered over from the Bowery and amused the West Siders.

OLYMPIC.—The Rents-Santley company came back to town and spent a good week in Harlem.

THE DEWEY.—Theirs Wine, Women and Song company were the entertainers that flourished here. The evening number was a burlesque entitled The Vaudeville Craze, which introduced the entire company. An olio, made up of Harry and Sadie Fields, Ben Riggs, Phil Gotthold, and Joie Kine, the Fonti Boni Brothers, R. F. Gallagher, and J. J. Barrett, Bonita, Billy Bush, and Dora Devere was well received. The bill concluded with a comedy called Mixed Picnics. The whole affair, with the exception of one or two olio numbers, was notable for its dearth of wholesome humor or comedy. But the audience seemed to enjoy the entertainment furnished them, and the business was big all the week.

VAUDEVILLE NOTES FROM PARIS.

Harry Houdini, writing from Paris on Dec. 8, says: "It may interest you to know that the Isola Brothers, who have purchased the Folies Bergere, and who are the proprietors also of the Olympia, are the same Isola Brothers who had a 'mystery theatre' not so many years ago in the Boulevard des Capucines, where they catered principally to women and children. Then they bought the Olympia, which was not a paying enterprise until two years ago, and ever since then it has done money. With the Folies Bergere they had heated contests trying to get the best that the market afforded in the artist line, and it was a very good thing for all performers, who, looking for engagements, could go to one manager and ask a price, then to the other, and whoever would bid the highest would get the act. But those days, alas! are past and gone, as the first thing that the Isola Brothers did was to cancel all contracts, and I have it from good authority that they have offered almost all acts in the city if they desired to renew contracts. I was cancelled and did not know it until after I had arrived in Paris, as I was to be at the Folies Bergere, but I refused to accept any contracts until after my police exhibition for the press. They gave an invitation performance in Paris on Dec. 2, and had a wonderful bill. Foremost among the stars was Judic, who is greatly beloved; Cleo de Merode, Little Tich, Leonidas, and Gaudette. There is a peculiar act at the Circus d'Hiver. A man lifts weights and pulls a wagon with his eyebrows. He has some kind of an instrument that is screwed to his brows and with the help of this he pulls things about. While it is a novel idea, one thinks that every moment the man will pull his eyes out of his head. He is booked to open in London at the Alhambra for eight weeks. A very interesting thing that will cause a lot of talk is the fact that the High-Police-Magistrate of Moscow, Russia, has issued a decree that after December 1, 1901, no Hebrew will be allowed to be engaged either in the capacity of musician or actor, be it private or public, and all the theatres have signed documents to the effect that they bind themselves not to engage Jews. This will throw a good many acts out of work; in fact, a great many have suffered already, as they will be banished from Russia if they come to play their dates. This is positively authentic. The programme at the Wintergarden, Berlin, for December is as follows: Smith and Dorrit, Fischer and Wacker, Vassini, the eight Lorillon Sisters, the Marco Twins, Heloise Tillemon, Imro Fox, the Troupe Haggelman, Miriam Mannu, Orford's elephants, Francesco de Souza, and the Spanish ballet. Carlotta Delmar left for America on Dec. 4. She has just closed two months' work at the Folies Bergere. At the Appella, Düsseldorf, Woods and Bates are featured. Alexander Tachian is at the Tivoli, Bremen and Gema and Gema at the Ballhaus, Leipzig. Everhart is at Leipzig, Bremen. The Girl with the Golden Hair is on the same bill. The finish of the war against the German theatrical paper, I think, is in sight, as Herr H. W. Otto, the editor, has left the Artist Zeitung. The Pamparts are at Bruckmann's, Strassburg. They have made a great name in Germany, and are known as the American dancing team, though their home is in Brandenburg, Germany, where they lived before they visited America. Gaudette and Chung Ling Sue is at the Appella, Nuremberg. Gaudette and Perkins, agents, have dissolved partnership. Baharet is improving, and will pass the holidays at Monte Carlo. He has been in Paris last week, and carried away contracts for Baharet and Chung Ling Sue. Rigo and Clara Ward are in Paris, and have been offered an engagement at the Olympia for 1,000 francs a night (about \$300). Rigo should simply do his violin solo, and the ex-Princess Chingay and to sit in a box every night. It is very likely that they will accept. The engagement is to be for one month. The last time that they were to open at the Folies Bergere the advance sale was so great that the manager built two full sets of private boxes over night, which were sold for 2,000 francs apiece, but the relatives of Prince Chingay threatened to cause a riot, the police took a hand, and they did not open. Should they accept the offer now, it will mean sold-out houses during their entire engagement. He kindly read that would be a good idea. They have been twice at the Folies Bergere in a box, and once Ted Sloan and Shasta Martin were there in a box next to them. I wonder how many know that in Paris all lithos and printing matter that is used must be stamped, and the city gets a few centimes for every particle of advertising matter that is used. All along the streets you will see bills each with a stamp in the corner. In Paris it is not allowed to use any matter in black and white, as there are the colors used by

the city. Only official matter can be posted in two colors, everything else must have three or more—that is, if black and white be used. There is a big penalty to any one advertising or putting out bills in black on white. It is called misrepresentation. The championship of the world wrestling match still goes securely to the Casino de Paris, and probably it will be won by Hackenschmidt, who will visit America soon. I believe that he will throw every one in America. He has thrown all here barring Halia Adil, the giant Turk."

AMERICANS ABROAD.

From the Crystal Palace, Leipzig, Irene La Tour writes on Nov. 28: "It is Thanksgiving Day, and although it will be long past by the time you receive this, I should like to send a Thanksgiving greeting to Tina Minson. There are three American acts here, the Rosinos, Deys, and myself, and we are celebrating the day. This is a beautiful old city, and our engagement has been so pleasant that we are all sorry the end of our month is so close at hand. When we all leave, I go to the Orpheum, Frankfurt-on-Main, for December, and then to Budapest and Vienna, January and February, returning to Germany (Dresden and Hamburg) for March and April. In May I am booked at the Folies Bergere, Paris, for a month, after which it is at present my intention to return to the United States. American acts on the Continent are plentiful at the present time, and all report success. Baharet has just finished an extraordinarily successful engagement of three months at the Metropole, Berlin, where the house was packed at every performance. After she closed the receipts fell off to such an extent that the management decided to engage one of the leading German comedians to produce a travesty of Baharet. This was done and the dancer's name was featured on the bills, but the ruse did not succeed in restoring the business, and now the directors are praying for Baharet to come back at her own terms. But on account of other engagements this is impossible. Houdini and Everhart are also two very big hits in this country, and it looks as if both of them could stay here for many years. But have been the victims of numerous imitations, but this has only served to increase the popularity of the originals. New-comers who have made hits here are the Four Emperors of Music and the Manhattan Comedy Four at the Wintergarten, and the Juggling Johnsons at the Circus Schumann, Berlin. Among the old-timers, Staley and Birbeck Deys, and the Baggesens continue their successful careers. Johnson and Dean, and Caswell and Arnold, the former in Germany and the latter in France and Spain, have both made substantial sums. My little dog, 'Zozo,' was the recipient of a handsome collar on Tuesday, the gift of the directors of the Crystal Palace. It is decorated with eighteen one-mark pieces given by the eighteen performers who comprise the present programme. As it will be well on toward Christmas by the time you receive this, I shall take this opportunity to wish Tina Minson and all old friends a Merry Christmas."

THE KINGSLEY SISTERS GET A LETTER.

The cherry Kingsley Sisters, who have been doing the Proctor circuit, received the following lovely letter at one of Mr. Proctor's theatres the other day:

"MISS KINGSLEY.—Having seen you perform in proctors Sunday afternoon Dec. 8, I will write with pleasure and ask a slight favor of you, hoping I am not asking too much of you. But, I enjoyed your sketch so immensely especially the young lady who played the piano. If you will grant me this request I will be at your service by sending me a photograph of you all or if I am asking to great a favor will the young lady who played the piano kindly send her's by mail. Hoping you do not think I am a matinee boy, I remain,

The sisters didn't suspect for an instant that he was "a matinee boy," but there is no evidence that they displayed any photographs upon their person. However, it is hardly possible that the letter writer looks as badly as he spells, and one couldn't blame him anyhow in view of the circumstances.

VAUDEVILLE JOINTINGS.

Ray Tompkins announced last week that she would retire from Weber and Fields' co. at the end of the present season, and she added that the parting was on terms most so amicable, especially as she was, however, she doesn't know yet.

Joe Palmer and Lew Harvey have joined hands and will introduce a new idea in a double Hebrew singing and talking act.

Low Morgan, late of Morgan and Otto, and Victor F. Vass have joined hands, and they will open on Jan. 7.

George H. Smierick has written a scenario to a Gipsy Song for James F. Kelly and Dorothy Kent, entitled The Fakir and the Fakir, which is in preparation for early production.

Bernard Augustus Fisher, of the Association of Vaudeville Managers, has arrived from London, bringing with him Fiske and Simon, the Anna, and Marrian.

Harry Thomson is not playing regularly in vaudeville now, as he says that three a day is too much for the "Mascotte." He is residing in London.

Armstrong O'Donohue was the guest of the Edison Club at Reading's on Dec. 18, singing with pronounced success. He appeared as the Marshal of France in Under Two Flags at Graham, N. J., on Thanksgiving, with Margaret Hays.

Walter Straton and May Porter opened on the New England circuit last week with their new act, A Villain Unmasked. Their next New York appearance will be at Tony Pastor's in January.

Howell and Nible are with the Eastern Star-Deville co. for four weeks. They will open on the dates Jan. 6 at the Casino, Fall River, and on over the Moore, Alton, Kold and Castle, and Keith circuits, closing their regular season at Tony Pastor's on May 12. They will play the Western parks next season.

Little Lavinia, comedienne with Art and a Buffalo, has filed a successful engagement at the Boston Music Hall.

It is alleged that the Broadway Burlesquers carry probably more pet dogs than any other co. They have been each carrying a dog, and two of them recently came near causing a panic in Elizabeth, N. J., where they fell upon each other in the street with great fury and were with difficulty disentangled by their fair owners.

A series of monologues appropriate to the Christmas season was presented by J. Woodman Rabbit at St. Agnes' Chapel, this city, on Dec. 17 with pronounced success.

Al. Reeves' co., on account of snow blockade, failed to open at Houdini's, Budapest, on Dec. 18. Manager Smith at five o'clock telegraphed to Houdini and Reeves, who, in less than two hours' time, had the following co. ready to open: Mr. and Mrs. William Johnson, Louis Randall, Johannes, Rosemont and Leonida, J. Albert, and Katherine Trayer. Post and Clinton, the Devereux Brothers, Money and Maryland, and Katie Allen Fox. Louis Randall was appointed manager and the co. opened to capacity.

Helen Haggard's debut in vaudeville will be made in Olive Wark's sketch, A Man About the Place. W. H. Murphy and Blanche Nicholls were headlined at Keith's, Boston, last week, and made a decided hit.

Norman, "the Play Man," who reports a successful season, will play next dates in this city.

Ada Jones has received several European offers for next season.

The Adellens and E. T. Williams Ladies' Orchestra and Military Band are booking for the coming season, several weeks being already secured. Happy Fanny Fields has repeated in the English provinces the success that she scored in London, and she is already booked out for many months to come. For February she will be the feature of the Berlin Wintergarten, her first appearance on the Continent. Then she will return to London for twelve weeks at

VAUDEVILLE

VAUDEVILLE

VAUDEVILLE

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NOTICE.

BILLY B. VAN

Having closed with the Devil's Daughter Co., will be AT LIBERTY to accept Vaudeville Dates in conjunction with

Miss NELLIE O'NEIL

PRIOR to their Starring Tour in "BOLIVAR'S BUSY DAY," which Opens March 1, 1902.

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EVA WILLIAMS and JAC TUCKER

Produced for the first time at the Orpheum Theatre, Brooklyn, week Dec. 16, 1901, a miniature play in one act, entitled

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Special Scenery and Effects by P. DODD ACKERMAN. Copyrights and Patents applied for. We will prosecute to the full extent of the law any infringement. Time nearly all filled with

SKINNY'S FINISH.

A few open weeks for DRIFTWOOD. Address

Gaiety Theatre, Williamsburg, week Dec. 23.

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300 Orchestra
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Balcony. 120 Opera Chairs.

ALL ARTISTS BOOKED for weeks of Jan. 6 and Feb. 3 are hereby canceled on account of playing Combination. Open time in March and April for first-class combinations.

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HYDE'S COMEDIANS, en route.

LOUIS SIMON, GRACE GARDNER and CO.

(Including Robt. Gump)

In a playlet, The New Coachman, by Will M. Cressy, scored heavily. This act abounds in neat comedy work, and is decidedly pleasing.—Virginian Pilot, Dec. 3, 1901.

JOSEPHINE GASSMAN

Josephine Gassman and her pichaninco, Bill and Irene, around the greatest enthusiasm of the evening. The lady sang her opening song with much dramatic force and expression, and the second was a crooning negro ballad, preliminary of sending children to bed. In this the pichaninco appeared, and when they decided on in sight attire the effect on the house was electrical. The boy carried a white chicken, and the entire act was productive of much laughter.

When the scene changed to the interior of a cottage, and the bed collapsed beneath the children, the fun was fast and furious. Another song in which the children assisted was equally mirth provoking, and the town, which is one of the most ardent, as well as the most artistic witnessed here, proved an immense success.—EVENING NEWS, Sydney, Australia, Aug. 15, 1901.

World's Entertainers Co., Palace Theatre, Sydney, N. S. W., Australia.

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Will spend a Merry Xmas at Hyde and Behman's Gaiety Theatre, Brooklyn, N. Y.

CALL AND SEE ME DELIVER MY XMAS GOODS.

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Why is playing Hyde and Behman's like a Singer sewing machine?

Give it up, Mr. Bones, why?

Because it see(a)ms good.

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JOSEPHINE AINSLEY

PLAYING THE PROCTOR CIRCUIT UNTIL FEBRUARY.

Singing "My Love is Your Love," and James J. Morton's descriptive march song, "Heroes of the War."

This week, Proctor's, Montreal.

TOM LEWIS and SAM J. RYAN

KEITH'S BOSTON, Last Week. Tom Lewis and Sam J. Ryan in their sketch, The Two Actors, created more laughter in 20 minutes than has ever been heard in this house.—Boston Herald, Dec. 17, 1901.

This Week, KEITH'S THEATRE, PROVIDENCE, R. I.

ARTIE

THE GEORGIA COON SHOUTER.

HALL

Moore's Temple Theatre, Detroit, Mich.

Merry Xmas to all, including a friend in Frisco.

CLARICE YANCE

"The Southern Singer."

This week:

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Now touring Orpheum Circuit. Booked solid until May, 1902.

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LISLE LEIGH

AS LIZ WILLIAMS,

Engaged for the New York Run of UP YORK STATE, at the 14th Street Theatre.

And Miss Lisle Leigh, who has been added to the cast, was favorably received.—N. Y. Herald, Dec. 17, 1901.

Lisle Leigh is another new comer in the company, and gives an adequate performance of the usual wronged girl, who in this play is a vigorous fighter in the most thrilling incident, a struggle between two women on the edge of a cliff.—N. Y. Sun, Dec. 17, 1901.

With the heroine on the edge of a cliff proved an adequate thriller.—N. Y. Evening Sun, Dec. 17, 1901.

Miss Lisle Leigh, a new addition to the cast, created a good impression.—N. Y. Daily News, Dec. 17, 1901.

While Lisle Leigh made a telling impression.—N. Y. Clipper, Dec. 21, 1901.

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A WESTERN READER'S COMMENT.

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OBITUARY.

Katherine Osterie, who was the wife of Grant Stewart, the actor and dramatist, died at her home in this city on Dec. 26, of gastritis. She was only thirty years old, but during her comparatively short career she had won considerable success on the stage, and had achieved prominence in the principal organizations of stage women. She was the treasurer of the Twelfth Night Club, and was one of the leading members of the Professional Women's League. The Twelfth Night Club will omit its annual celebration on Jan. 6 out of respect to her memory. The funeral services were held in the Little Church Around the Corner early in the afternoon of Sunday. The Rev. Dr. George C. Houghton was the officiating clergyman. The Twelfth Night Club attended in a body, and there was a large delegation present from the Professional Women's League. The burial was made in Woodlawn Cemetery. Mrs. Stewart leaves, besides her husband, a little daughter four months old.

Laurent Howard died on Dec. 17 at his home in Brooklyn, N. Y., aged forty-seven years. He had been known as an actor in Trinity Church choir, New York, and when but a youth was a member of Kelly and Lena's Minstrels. Later he appeared in vaudeville with the late William F. Black and Frank Sanford as partners. Then he delved into management, and was more or less successful in conducting sundry theatres in the United States and Canada. He managed the Lee Avenue Academy, the Bedford Avenue Theatre, and the Brooklyn Music Hall, all in Brooklyn, and served for a time as stage-manager at Koster and Bial's, in this city. Upon the opening of the Brooklyn Orpheum, he became its stage-manager, and continued in that capacity until overcome by a complication of diseases, which, after a few weeks' illness, caused his death. A widow and a son survive.

Leon Knudt, the well-known traveling manager and treasurer, died in Chicago on Dec. 14, of consumption. He was thirty-four years old and had been in the theatrical business since boyhood. Among the road organizations that he had managed at different times were Edwin F. May's Pudd'nhead Wilson company, Dickson and May's company, and Stewart's Two Johns company. He was treasurer for H. E. Jacobs for some time at several of his theatres. Mr. Knudt is survived by his wife and three brothers, all of whom are members of the profession.

Harry W. Young, an actor and manager, died on Dec. 8, in Denver, Col., where he had gone in search of health. He was twenty-nine years old. For several years he was a member of David Henderson's company, and later was manager of the A. Jolly Farley company. Recently he became associated with the Metropolitan Life Insurance Company, and was in the employ of that concern up to the time of his death. His remains were sent to Columbus, O., for burial.

C. Harry Robertson, who recently played juvenile parts with A. Purple Lady, Marie Walworth, Eugenie Biele, and A. Modern Grace, died of pneumonia at the New York Hospital on Dec. 13. The funeral services were held on Friday, Dec. 20. Mr. Robertson was twenty-six years old at the time of his death. The remains will be sent to Detroit later.

Colonel W. A. Kimball, an old-time theatrical man, died in Boston on Dec. 8. His home for a number of years had been at Rockland, Me.

Grace Lywood Stewart, a popular and promising young actress, died at Devon, Chester County, Pa., Dec. 14, of diabetes. She was twenty-four years old. Christian Harold Stengel, son of Marcella Stengel, died in Dresden Dec. 14, aged fourteen years, of consumption.

William Drayton, an old minstrel, who was once a member of the team of Golden and Drayton, and who

went to Europe with the Haverly company, died in poverty at Dunning, Ill., on Dec. 13.

Peter Lynch, known in the profession as Harry Gilbert, died in Denver, Col., on Dec. 17. He was thirty years old.

Kirk Russell, for four seasons door-tender at the Bon Ton, Jersey City, N. J., died suddenly in that city on Dec. 14.

ENGAGEMENTS.

George W. Lockwood and Emma Becker, for Martin's Uncle Tom's Cabin.

Aller Magill and John Waller, for Madeline of Fort Reno.

Joseph O. Le Brass and Virginia Warren, with Frank Krenan.

May Breton, for Tangled Relations.

Margaret Diddin Pitt, for Martha in Sag Harbor.

Buried.

DAY-GARVEY.—Charles H. Day and Gertrude H. Garvey, in New York city, Nov. 29.

DEANE-TANNER-HAMILTON.—William Cunningham Deane-Tanner and Ethel May Hamilton (Ethel May Harrison), in New York city Dec. 7.

GILMORE-GOODWIN.—Paul Gilmore and Mary Alice Goodwin, at East Liverpool, O., on Dec. 18.

HAMILTON-OAKER.—Hale Hamilton and Jane Oaker, in St. Louis, Dec. 21.

HODGSON-BRIGGELL.—Fred A. Hodgson and Carrie F. Briggs, in New York city Dec. 7.

LAURENCE-MILLER.—Harry Laurence and Ida Mae Miller, at Camden, N. J., on Dec. 18.

LAWRENCE-RUSSELL.—Albert Lawrence and Amelia Glover Russell, at Sayville, L. I., Dec. 21.

MORDANT-HUMPHREY.—Edwin Mordant and Pearl Oia Humphrey, in Albany, N. Y.

STEWART.—Mrs. Grant Stewart (Kate Osterie) in New York city, on Dec. 20, of gastritis; aged thirty years.

WARDE-CHARMON.—Paul C. Ward and Rose Charmon, in New York city, on Dec. 17.

Died.

DRAYTON.—William Drayton, at Dunning, Ill., on Dec. 13.

GILBERT.—Harry Gilbert (Peter Lynch) in Denver, Col., on Dec. 17, aged 30 years.

HOWARD.—Laurel Howard, in Brooklyn, N. Y., on Dec. 17, aged 47 years.

KIMBALL.—W. A. Kimball, in Boston, on Dec. 8.

KUSSELL.—Leon Kusell, in Chicago, Dec. 14, of consumption, aged 34 years.

ROBERTSON.—C. Harry Robertson, in New York city, on Dec. 13, of pneumonia; aged 26 years.

RUNALD.—Kirk Runald, in Jersey City, N. J., on Dec. 14.

STENGEL.—Christian Marcel Stengel, in Dresden, Germany, Dec. 14, aged 14 years, of consumption.

STEWART.—Grace Lywood Stewart, at Devon, Chester County, Pa., Dec. 14, aged 24 years.

YOUNG.—Harry W. Young, in Denver, Col., on Dec. 8, aged 29 years.

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JIM THE PENMAN.—Much the same task was that of Miss Taylor in the important character of Mrs. Halston, and with no intention to praise by comparison it may be said that she grew with the increasing demands made upon her. In the closing scene of the fourth act, when she discovers her husband to have been the forger of the letters which accused her from Percival, her early love, she exhibited a convincing mastery of the emotion of the moment; and in the later scene in which she discovers his recalcitancy to him she was truly effective without sacrifice of reserve.—Boston Transcript, Dec. 17, 1901.

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